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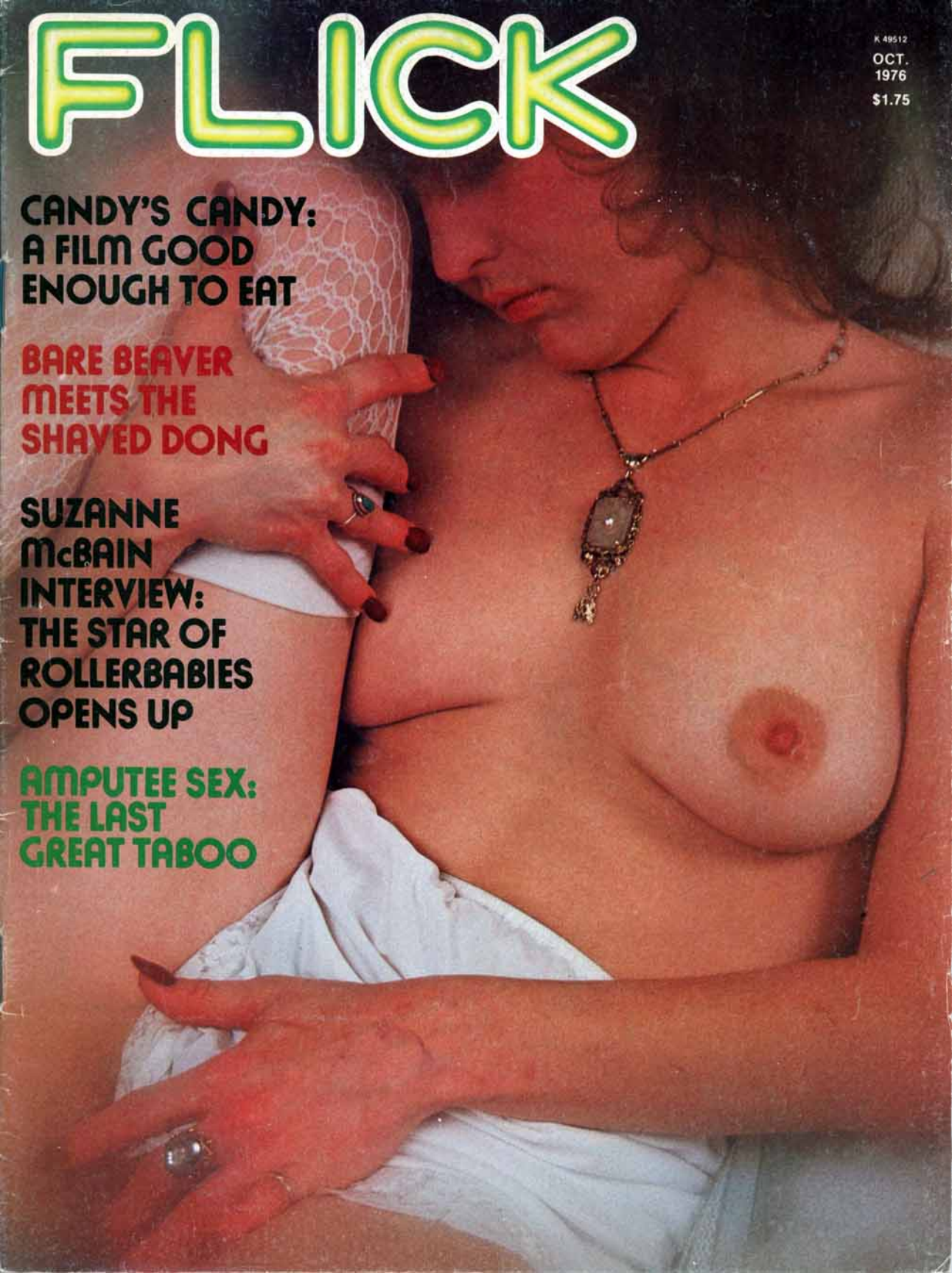

CANDY'S CANDY:
A FILM GOOD
ENOUGH TO EAT

BARE BEAVER
MEETS THE
SHAVED DONG

SUZANNE
McBAIN
INTERVIEW:
THE STAR OF
ROLLERBABIES
OPENS UP

AMPUTEE SEX:
THE LAST
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Amongst the numerous claims made in this most sensitive field comes an entirely new method, the result of two years research by a world famous Sexologist.

Studies have shown this method to be reliable and safe. While most methods remain closely guarded secrets the Chartham Method has nothing to hide. All the facts are published including actual case histories—a firm testimony to the success of this revolutionary method.

The Chartham Method is a proven means of increasing the size of the male organ, both in the flaccid and erect state, developed and tested by *Dr. Robert Chartham, Ph.D.*, Consultant Editor to Penthouse Forum.

There has never been, until now, anyone of repute willing and able to undertake a serious investigation into the possibility of increasing the size of the penis. The medical profession has always scoffed at both the desirability and possibility of achieving this.

The desirability is surely the choice of the individual, while the possibility is obvious, when one thinks about it.

An erection is produced by erotic stimulation, transmitted from the brain via the appropriate nerves, causing the penis to be liberally charged with blood, which causes it to expand and stiffen.

Basically speaking, to enlarge the erection, it is necessary to increase the blood flow and to stretch the erectile tissues of the penis to accommodate the extra blood.

These are the two most important problems successfully solved by Dr. Robert Chartham, during his lengthy investigations.

Dr. Robert Chartham Ph.D. is the author of a dozen books on sexology with world wide sales of over 9 million translated into eleven different languages. He has been a sex counsellor for 40 years and has his own clinic in London, England, where he receives over 4,000 letters a year from all over the world. He also lectures on sexual psychology at many British Universities, has spoken on television in both America and Britain, and was the pioneer of sex education for teenagers in the U.K.

THE FACTS ABOUT THE CHARTHAM METHOD

Dr. Chartham's interest in the possibility of increasing penile dimensions caused him to investigate such alleged methods as were already in existence. To this end he was able to call on the assistance of a number of men who have helped him in other experiments.

His initial research showed that the fantastic claims made by many of these methods were backed by no concrete evidence whatsoever and experiments proved them virtually useless. However, two methods did succeed in producing some improvement — the Magnaphall Course and the Vacuum Developer.

The improvements gained by the former were slight but permanent and also resulted in a much firmer erection. The Vacuum Developer produced considerable improvement, but only of a temporary nature. Various models of these were tested but some were found to be positively dangerous in use, with the result that Dr. Chartham decided on one of his own design.

He next used these two methods in conjunction with each other and achieved considerable success.

Further research enabled Dr. Chartham to incorporate additional improvements in order to combine them to the best possible advantage. The result was an entirely new method of penile development.

He then tested his method with 15 men of varying age groups. The following results are exactly as stated in his report.

Of the 15 who took part, 3 were aged 21, 23 and 24 respectively; 4 were between 28 and 35; 5 were between 40 and 45 and 2 were 51 and 54 respectively. The 21 and 23 year olds added up to 1¼" in length and ¾" in girth. The 24 year old added 1" in length and just over 1" in girth. The 28s to 35s between ¾" to 1" in length and between ½" and ¾" in girth. The 40s to 45s were within the same limits, though one added 1½" to length and an inch to girth. The 51 year old added ¾" to length and an inch to girth, and the 54 year old put on ¾" in length and just over 1¼" in girth.

A latecomer to the tests was a man in his early 60s, whose measurements were already 6½" in length and 5" in girth, yet produced the surprising results of 1.3" in length and 0.7" in girth by the time all had completed the course, though he carried it out for one month less than the rest."

These results are even more amazing than at first appears.

First, there was not a single failure in any age group. Secondly, the increases both in length and circumference are quite remarkable when one considers them in perspective. To appreciate what an increase in girth of ¾" means, take a tape measure and curl the end over to make a circle of 4¾" (roughly average penis circumference) then move it out to 5½". The difference in length can be shown by holding a ruler against the length of your own erect penis and imagining another 1" added.

SOME QUESTIONS AND ANSWERS ABOUT THE CHARTHAM METHOD

Q. Why should a man wish to increase the size of his penis, when all the books say that size doesn't matter?

A. It is a fact that the size of a man's penis does not physically affect his sexual performance or his ability to give satisfaction to his partner. Dr. Robert Chartham, has for over 30 years attempted to convince worried men that their feelings of penile inferiority were unfounded. However, of recent years he has come to the conclusion that, psychologically, the size of a man's penis is of vital importance to him and, that no amount of assurance will convince the underdeveloped man that he can be the sexual equal of his more well endowed neighbour. Neither is it possible to convince the average woman that a larger penis will not necessarily afford her more sexual enjoyment. The penis is the symbol of man's masculinity and any fears as to its dimensions being inadequate can be extremely damaging to his sexual confidence. On the other hand, the man who is well endowed in this respect has every confidence in his lovemaking.

Q. What does the Chartham Method consist of?

A. The Chartham Method consists of the course manual, containing detailed and illustrated instructions as to the exercises, manipulations and massage, together with the Vacuum Developer, which is used in conjunction with these. There are no drugs or medications. The instruction manual has been written by Dr. Chartham himself in clear and concise language, making it simple for anyone to follow. The specially designed Vacuum Developer is made of clear material so that you can actually see the penis expanding during use. This model has been specially constructed so that no harm can be done to the penis by it's use, according to the instructions. The course needs to be carried out for 12 weeks in order to obtain maximum results.

Q. How does the Chartham Method work?

A. Expressed as briefly as possible, the rationale of the Chartham Method lies in stimulating the circulation to increase the supply of blood to the genital region; in promoting the elasticity and expansile properties of the vascular tissue of shaft and glans; and in enabling the subject to achieve positive control of normally involuntary muscle action.

Q. Is the Chartham Method suitable for me?

A. Yes, if you are in a reasonable state of health and wish to increase your penis dimensions. No, if you suffer from heart trouble or any condition whereby you cannot safely indulge in moderate exercise.

Q. What is the cost of the Chartham Method?

A. The total price is $39.95, includes postage and handling. Available only thru the mail. The instruction manual is printed in English, German, Italian and French.

If no results are achieved after carrying out the Chartham Method as directed a full refund will be made on its return to us.

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FLICK

FLICK Vol. 1, No.11 OCTOBER 1976

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Executive Director: John Best
Art Director: Joseph D'Amato
Designer: Barnett Finkel

Production Manager: Max Brothers
Advertising Representative: Mel Lenny
Subscription Manager: Elenor Johns
Art Assistants: Milo Hawkins
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INTERCOURSE

"1984 IS HERE"

**"We need obscenity.
There's better, more serious writing each
month in Playboy and Penthouse
than you'll see in The Washington Post
or The New York Times.
Obscenity is one of the rich
fertilizers of the arts."
Nick Von Hoffman**

■ Harry Reems is a name familiar to fans of *Flick* and the porno movie scene. That leaves out a lot of the country—and all of the prudes. In fact, some people might agree with Assistant United States Attorney Larry Parrish of Memphis, who thinks that what Reems does for a living is not so great.

However most Americans can't throw Harry Reems in jail for five years on a charge of participating in "a national conspiracy to transport interstate an obscene motion picture." Larry Parrish, a 32-year-old elder of the Church Of Christ, can.

He can do that because he interprets a June 1972 Supreme Court decision to include in conspiracy anyone who has any part in making any dirty movie that appears within Memphis jurisdiction.

Deep Throat played in Memphis. Harry got busted. The fact that Harry filmed his part in *Deep Throat* in one day in January 1972 for a total profit of $100 (that is, before the court's decision) doesn't bother Parrish a bit. The fact that most communities in America found Throat funny doesn't bother him, either. The fact that Reems had no part in the editing, marketing, distribution or promotion of the film is the farthest thing from Parrish's mind. Reems fucked Lovelace on camera. Lovelace turned State's Evidence. Reems, probably for the first time in his stellar career, is getting royally fucked, because he won't turn State's Evidence, too.

Supporting Reems' appeal are a list of famous Americans as long as Johnny Wadd's cock. Jack Nicholson and Warren Beatty testified for him. Rod McKuen, Lorne Greene, Dave Garroway and Gregory Peck have openly declared their support. Marlon Brando could be hauled before a Memphis court for his part in *Last Tango In Paris* if this obscene interpretation of the obscenity laws is allowed to stand.

Flick obviously supports Harry in his appeal. In fact, we've been on the case for months. But we can *all* do more. *We call on you, our readers, to do whatever you can to alert your lawmakers to this mockery of justice.* And we call on the people of Memphis to show Parrish that this Dark Ages point of view will not be tolerated in an enlightened Tennessee. Harry's come for us enough times. Now we need to come out for him. ●

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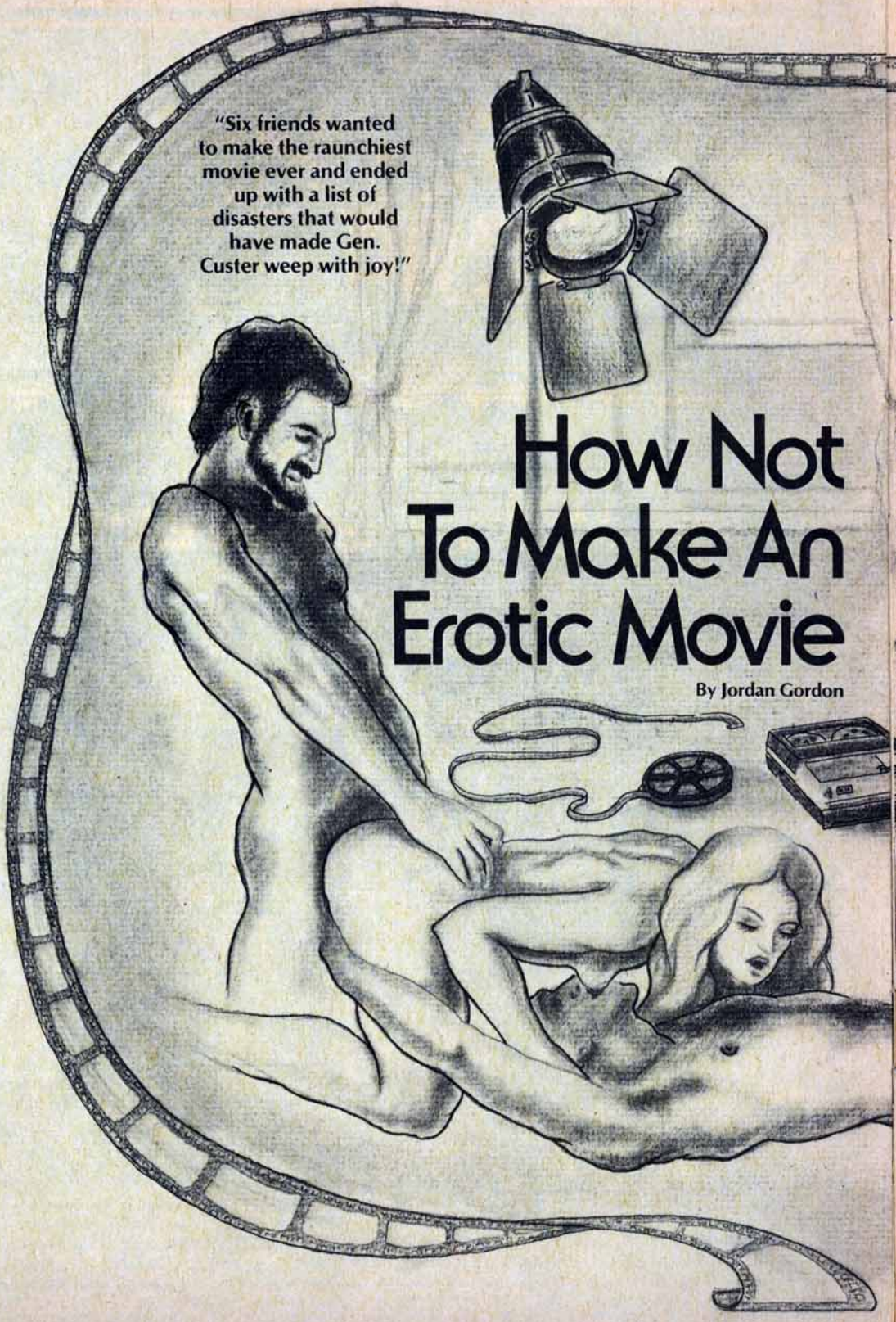


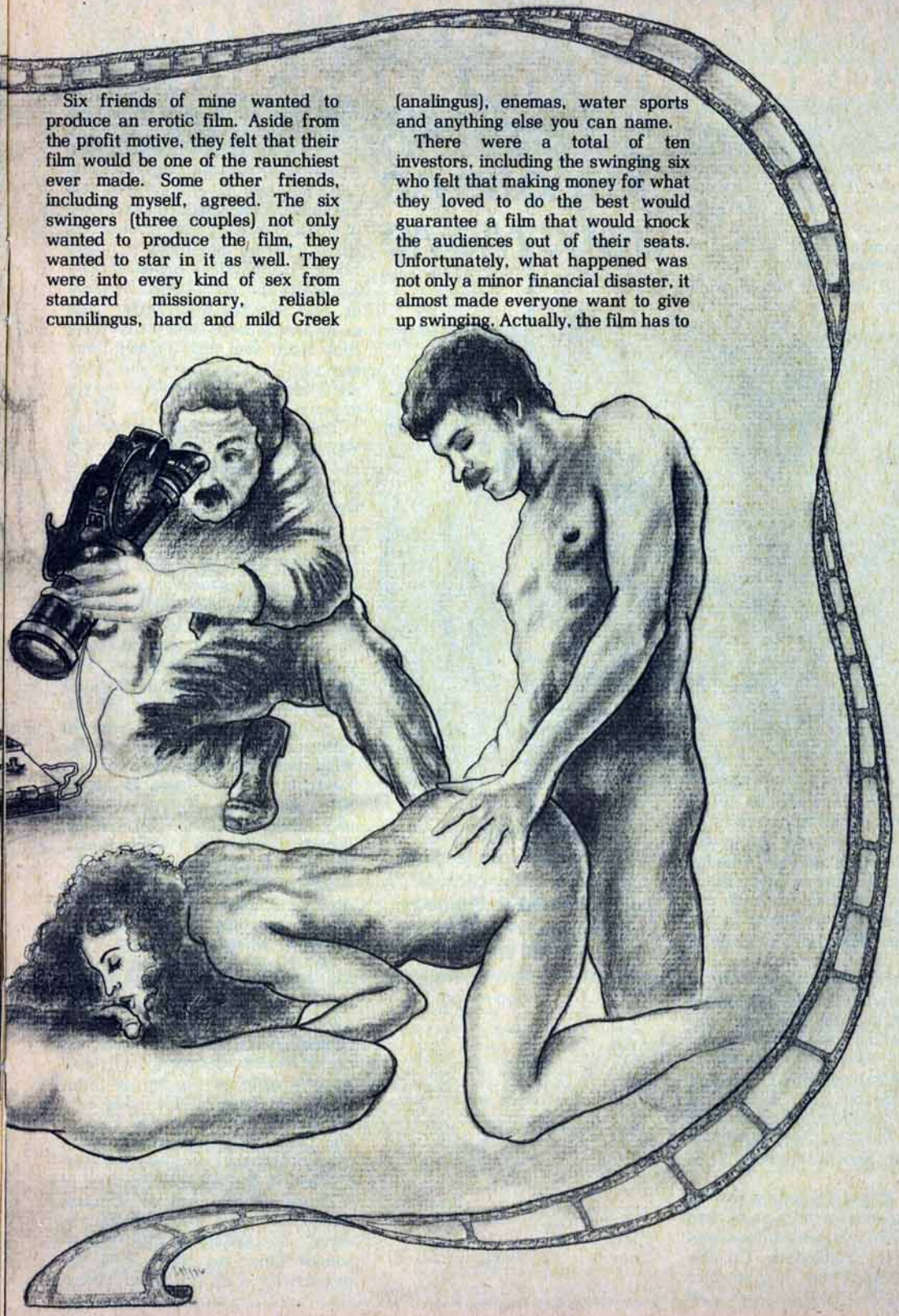
"Six friends wanted to make the raunchiest movie ever and ended up with a list of disasters that would have made Gen. Custer weep with joy!"

How Not To Make An Erotic Movie

By Jordan Gordon

Six friends of mine wanted to produce an erotic film. Aside from the profit motive, they felt that their film would be one of the raunchiest ever made. Some other friends, including myself, agreed. The six swingers (three couples) not only wanted to produce the film, they wanted to star in it as well. They were into every kind of sex from standard missionary, reliable cunnilingus, hard and mild Greek (analingus), enemas, water sports and anything else you can name.

There were a total of ten investors, including the swinging six who felt that making money for what they loved to do the best would guarantee a film that would knock the audiences out of their seats. Unfortunately, what happened was not only a minor financial disaster, it almost made everyone want to give up swinging. Actually, the film has to



How Not To Make An Erotic Movie

By Jordan Gordon

be the funniest sex flick ever made, but that's what killed it—the humor.

As a devout erotic film buff, I get completely turned off if I see comedy in a porn film. It's not that I don't have a sense of humor, but I don't dig laughs when my cock wants to fuck Marilyn Chambers or get gobbled by Sarah Nicholson. My friends feel the same way; if we want humor, we'll watch Peter Sellers as Inspector Clousseau. We have walked out of movies because the humor was so bad and so obviously contrived. Humor was a verboten word with my group when it came to erotic films. So the end result is we have the funniest erotic movie sitting in the can and no one wants to see it, especially us.

"In the middle of a titanic orgasm our leading lady kicked the camera off the stand and ruined a $5000 camera, as well as a beautiful erection!

Nevertheless, we showed it to some distributors and they fell out of their seats, holding their stomachs from laughing so hard. Three distributors paid us for a print so they could screen it just for their friends. Maybe it'll become a collector's item but, in case some producer wants it for distribution (the humor notwithstanding), it is available.

We got off on the wrong foot by using my apartment for the main and only set. I live in a ground floor front apartment in Manhattan. On this particular April day the weather was like July, incredibly hot and humid, and my air conditioner was still in winter storage. All I could do was open every window in the place.

A word about the cast. Ted and Lois, Rip and Ellen and Ben and Susan know and practice every form of sexual depravity ever invented, so there were no inhibitions to worry about. Their physical appearances—especially the girls—were as good as, and perhaps even better than many people in the field today. Rip's cock could duel John Holmes' anytime and Lois claims what she forgot about sucking, Miss Lovelace has yet to learn.

The females: Ellen is a tall redhead, long and straight with dark red hair, size 38 tits and legs that are as long as a highway; Lois is 5'5 with shoulder-length black hair, green eyes and size 40 jugs! She loves it when guys explode on her breasts so that Ellen and Susan can lick the cum off. Susan has wavy, long brown hair, is 5'6, 108 pounds with smallish tits and an incredible ass! When Susan walks, her behind looks pregnant, the way it juts out. Her rear end was born to be greeked and Susan not only knows it, but loves it.

Susan has taken pricks into her jutting ass since she was sixteen, which was eight years ago. The only lubricant she ever uses is tongue saliva and I can speak from happy experience. She is so wild that she once tried to shove a whole Barbie doll up her cavern! During her non-swinging activities, she teaches American history. With attractive people like this, all experienced swingers, what went wrong?

One excellent reason—and a good one, too—was the lack of technical know-how. None of us had ever made a film before. We hired a legitimate cameraman. Unfortunately, Mr. Lagios was Mr. Conservative Square when it came to sex or sex films. When we engaged him, we only mentioned "It's a special kind of film." Mr. Lagios prime concern was money, and that was our smallest problem in the whole enterprise.

Three other investor friends (Gary, John and Tina) offered to serve as Assistant Cameraman, Sound Man and Make-up Lady, respectively. Ted, one of our stars,

(Continued on page 58)

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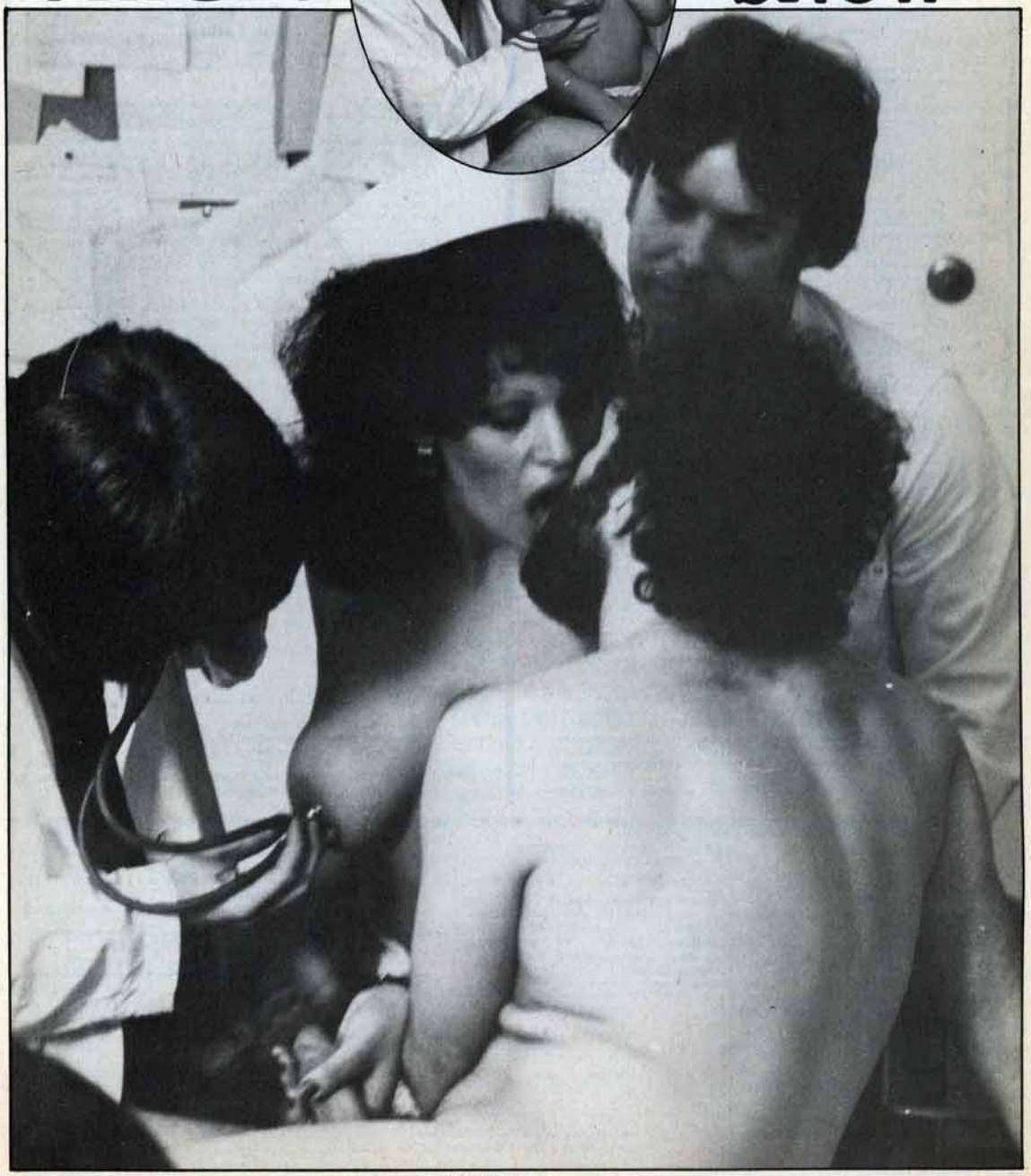
By Gregory Mason

VIRGIN SNOW



Vanessa del Rio taking all comers, as usual.

The chicks are all young, firm and horny in this flick . . . and they really like to get it on!

Vanessa doing her Deep Throat imitation rather well.

Jean Jennings getting cornholed and loving it.

Virgin Snow is a movie that's going to give skin flicks a bad image. Remember back when porno movies were so grainy it was hard to distinguish the characters except when they were in motion? Remember when you had to wait 5 or 10 seconds before you could hear what you saw the actors say—when they *did* say anything? In fact, remember when you'd rather not see the actors at all—just the action—because they were ugly and it was too hard to tell the folds of flab from the gashes? Remember when every porno filmmaker in the world used the same reedy music that most reminded you of the world's longest playing stomach rumble?

Virgin Snow has broken every rule in the book. It's an explosion of sex. The chicks are all young, firm, and

(Continued on page 59)

VIRGIN SNOW

Roger Caine looking for a way in through the gates.

Letting Hope Stockton get on top to ride the rampant cock.

How much of it can she take?

gorgeous. They really enjoy their work, too. There's pretty Jean Jeansen (Jean Jennings of *Defiance*), Laura Hunt, Hope Stockton and Ursula Pasarell. Every one of them is a knockout. The studs in the movie are Sonny Landham, Al Levitsky (you won't believe how many times he and Jean get it on together), Trevor Manmak, Roger Caine and, of course, Eric Edwards.

Jean Jennings of "Defiance" fame should be arrested for her looks . . . she would give a dead man an erection!

The photography is crisp and professional. MGM couldn't do

(Continued on page 59)

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No. 2 BIG RAPE OFF

He gets her into a room and she beats and tears at him as he rips off her panties, pushes her skirt up over her breasts and forces himself between her legs. Do her frantic hip movements change from panic to ecstasy as he presses her? Judge for yourself in this super-realistic film!

No. 3 LEZ BE FRIENDS

Watch as the tortured girl's wild, sexual cravings inflame the nurse. The patient's fingers frantically caress her body until, in vividly photographed scenes, the young girl is finally calmed by her own climax at her nurse's skilled, loving hands.

No. 4 THE DEVIL IN HER

He tears off her blouse and bra until, her passions aroused, she tries to help him gain his love-goal. His frenzied thrusts and her groans are overheard by her mom & dad, and their sexual climax leads to a surprise ending.

No. 5 CLITS AND DICKS

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INTERVIEW:

FLICK editor A.P.C.H. DuFrirsz and Suzanne looking over the latest issue.

Suzanne McBain

By A.P.C.H. DuFrirsz

Suzanne McBain is one of the most beautiful newcomers to porn. A vivacious brunette with more talents than the silver screen can ever reveal, she's ready for the stardom being thrust at her.

■ Suzanne McBain has made only three films in her hard-core career, and if you call them steamy, you'll be playing with dangerous understatement. Fred Perna cast her in *Superman*. Jim Clark found her perfect for *Lewis & Clark Expedition* and, in her most important role, she helped turn *Rollerbabies* into one of the hotest sexplosions to ever hit the silver screen.

Her hair is model-short, glowing brown with highlights. Her eyebrows are thick—sensually covering sultry, hooded eyes. The rest of her face is that of an ingenue, and the bod never quits. Within the first few minutes of her chat with *Flick*, she told us that (are you listening girls?) there's no casting couch in porno, that she prefers a big cock aesthetically but really can't tell the difference once it's in her, that there's only one word of advice she can give to anal sex experimenters, and that is to "relax" as you cruise hershey highway, that she's never done loops and never will, and finally, that as a long term exercise in self-awareness, she likes to sunbathe nude in her garden and come from the caress of the sun alone. Suzanne McBain is a lady you'd like to have gracing your garden, your bed, or even your life ...

FLICK: Have you found that working in the porno film industry affects your private life?

SUZANNE: Yes. It does from a sexual aspect. Not from any other. I had an experience with one particular man with whom I had a

long relationship. It began three years ago. I enjoyed him very much sexually and we had both a good sexual scene and a good friendship. A few weeks ago . . . it might have been because I'd just finished a film and there wasn't enough of a time lapse between films . . . we were making love and, all of a sudden, I needed the visual image of people around me—like a Pan American crew.

FLICK: Was that specific, your needing a film crew, or did you just want an audience or a crowd?

SUZANNE: It was as if I needed a director to say "do this" or "do that." I looked up and there was no one there and I wondered what to do next. It interfered with my feelings.

FLICK: Then how do you handle getting psyched up to do a porn scene on camera? Do you try to get yourself in a sexy frame of mind or do you let your character do the work?

SUZANNE: I concentrate on what I'm going to be doing and I block everything else out. Especially everything on the set. I try to get myself very much into the role of the particular character I'm playing and, just in the sexual sense, I try to relate to the person I'm doing the scene with. If I'm not genuinely sexually attracted to him I'll try to find something . . .

FLICK: A redeeming quality or something to hold onto?

SUZANNE: If something is there that I know will turn me on about him, I'll try to concentrate on that and really show feeling because I think to just perform is not enough. There has to be some real sexual feeling.

FLICK: So, in many ways, doing a porn is harder than so called "legitimate" acting?

SUZANNE: Yes, I think so, because if you can't pull the sexual end off, you have to *really* act.

FLICK: Do you find the people in porn you are acting with attractive and do you click with them?

SUZANNE: Yes. Most of the people I work with are lovely and really enjoy sex, which is why they are doing the films. However, there are some men with nice bodies and they are so much into themselves that they have trouble relating to women, so I have to work extra hard in getting a genuine sexual response. Narcissism is such a drag, really; they would rather just fuck themselves.

Dressing after a hard day of fucking and sucking.

"Working in porno films does affect your private sex life. Once, I was making love and I looked up, expecting a director to tell me what to do next."

FLICK: Have you been asked to do weird things in porn? Or just the usual gambit of oral, anal and vaginal?

SUZANNE: I haven't been asked. Most of the really kinky stuff is done in loops and I stay away from them.

FLICK: The big thing right now is S&M and golden showers and all that messy shit. Any comments?

SUZANNE: The last film I did contained an S&M scene, but the director decided that it was wrong for my image to do it, so he cut the scene and that was that, which I thought was very nice of him.

FLICK: How do you feel about lesbian scenes?

SUZANNE: That is new to me. In my personal life, I've had no experience with it. I had a lesbian scene recently, and it didn't bother me, probably because I knew the other woman and it was nicely done.

FLICK: Do you think you will incorporate that into your personal life now?

SUZANNE: No, I don't think so.

FLICK: What do you think about circumcized versus uncircumcized men?

SUZANNE: I think a cut cock is more attractive. The only uncircumcized man I ever made love to was in a film, and to tell the truth, I didn't know what to do with it!

FLICK: Have you ever gotten carried away enough to ignore the camera totally?

SUZANNE: Well, once I was making love with a beautiful man on a set and when we stopped we were applauded.

FLICK: That's close enough. Do you get recognized on the street?

SUZANNE: Well, a pretty girl always gets comments. I can't wait

INTERVIEW:
Suzanne McBain

Giving telepathic head.

till my films are really spread all over town; maybe I'll hate it, I don't know.

FLICK: What kind of men are you into?

SUZANNE: Old, young. I'm not prejudiced.

FLICK: What about drugs, are you into them?

SUZANNE (Pause) Yes.

FLICK: It's not a crime. (Laughter)

SUZANNE: On the other hand, I don't drink!

FLICK: Do you find that it helps, sexually?

SUZANNE: Not necessarily helps, but different. I mean I enjoy sex without outside help, but sometimes different is better.

FLICK: Like Saran Wrap?

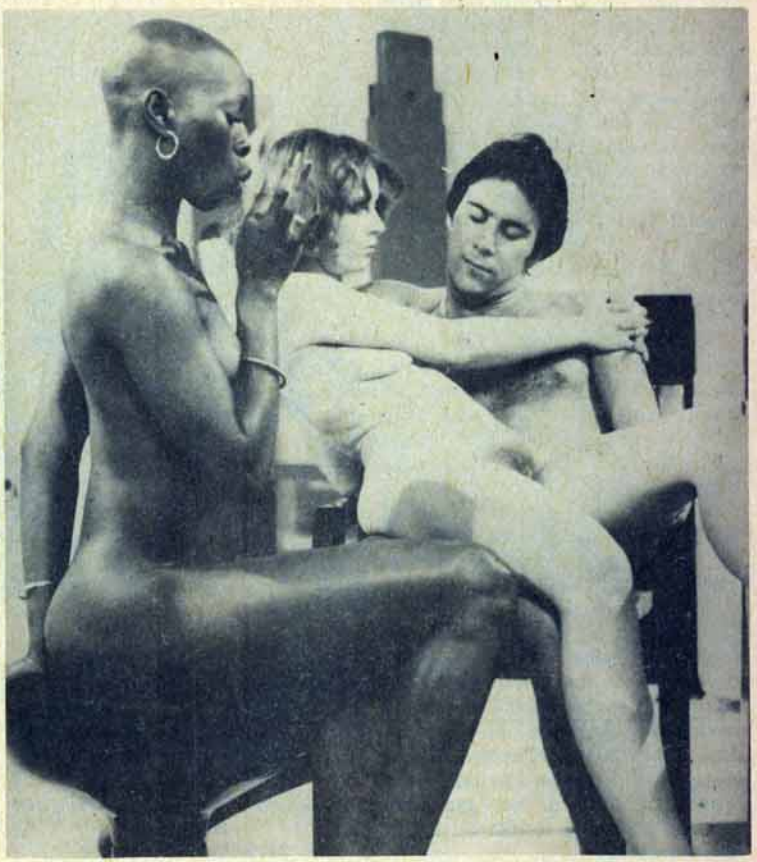
SUZANNE: Only on Fridays.

FLICK: Did you have many "muff" girls on the set of your last film? You know, the nameless ladies whose only job is to give head offscreen to get the actors up?

SUZANNE: Oh, I wish to God we had more. It's very difficult when you have to do a scene and all of a sudden it's not working and you have to spend an hour helping your partner out. I think it's a very good idea for someone to help out. It also helps the man with the variety.

FLICK: Do you have any advice to women about sex?

SUZANNE: First of all, be comfortable with yourself and your body and really love the man's body as well. There is nothing more, just enjoy.



Suzanne in a three-some in Rollerbabies.

FLICK: Are you into swinging or are you monogamous?

SUZANNE: I don't like swinging, because it seems so artificial to me. I like to fuck somebody because I want to and because I'm attracted.

FLICK: Are you aggressive?

SUZANNE: I think so. If I see a man who turns me on, I let him know.

FLICK: Do you find a lot of men are threatened by this?

SUZANNE: None that I've encountered.

FLICK: Lucky lady . . . do you still find a lot of sexual hypocrisy?

SUZANNE: Yes, very much of it.

FLICK: Would you have an affair with a married man?

SUZANNE: I don't like to, having been married myself; I don't like deception. Sometimes, though, it can't be helped and so I enjoy it for what it's worth.

FLICK: Do you find your women friends to be liberated?

SUZANNE: Most, if not all, are which is why they are my friends, I suppose.

FLICK: What are your long term plans?

SUZANNE: Travel, make money, make love. In general, to enjoy life and to try to laugh at the madness around me. ●

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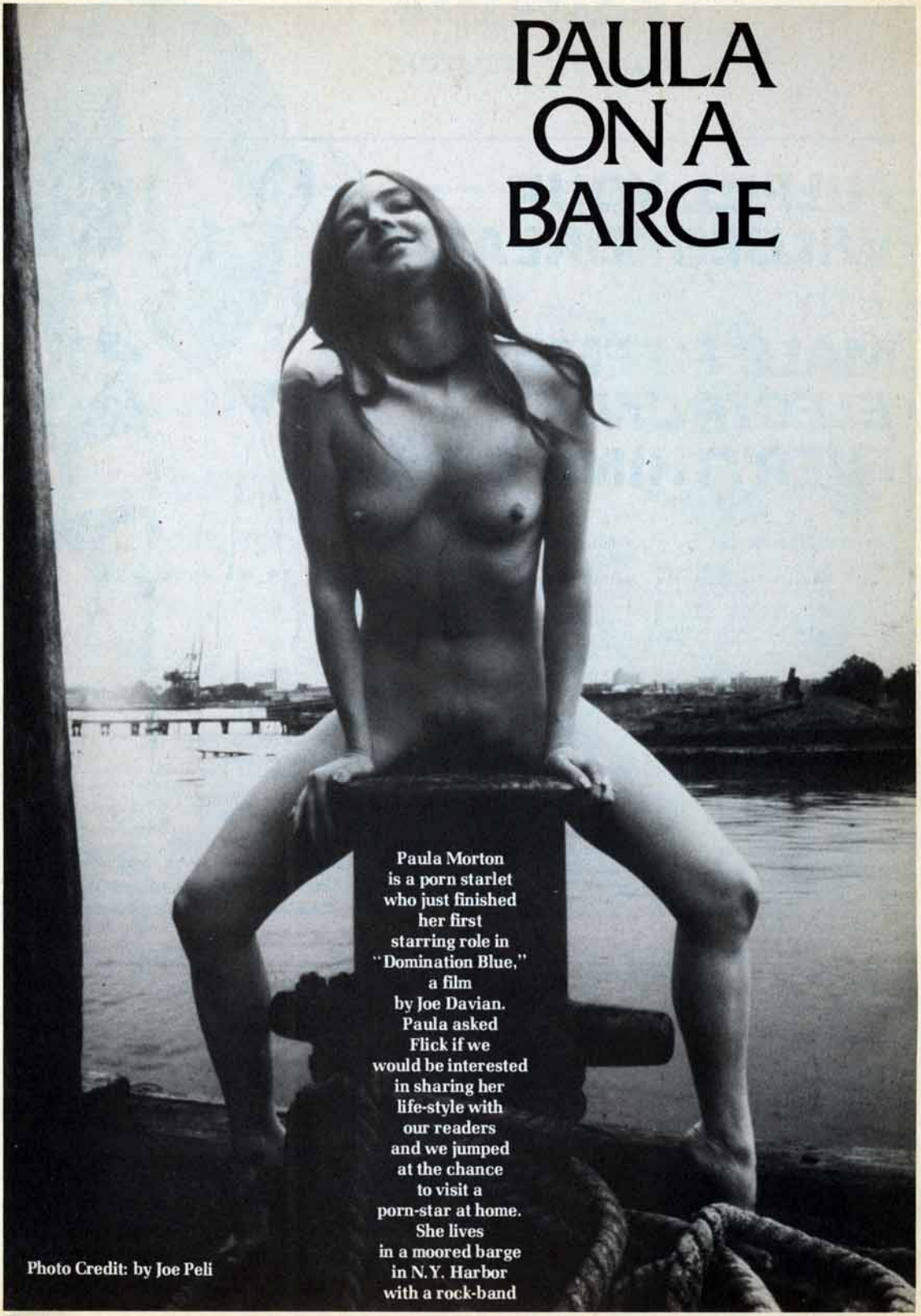
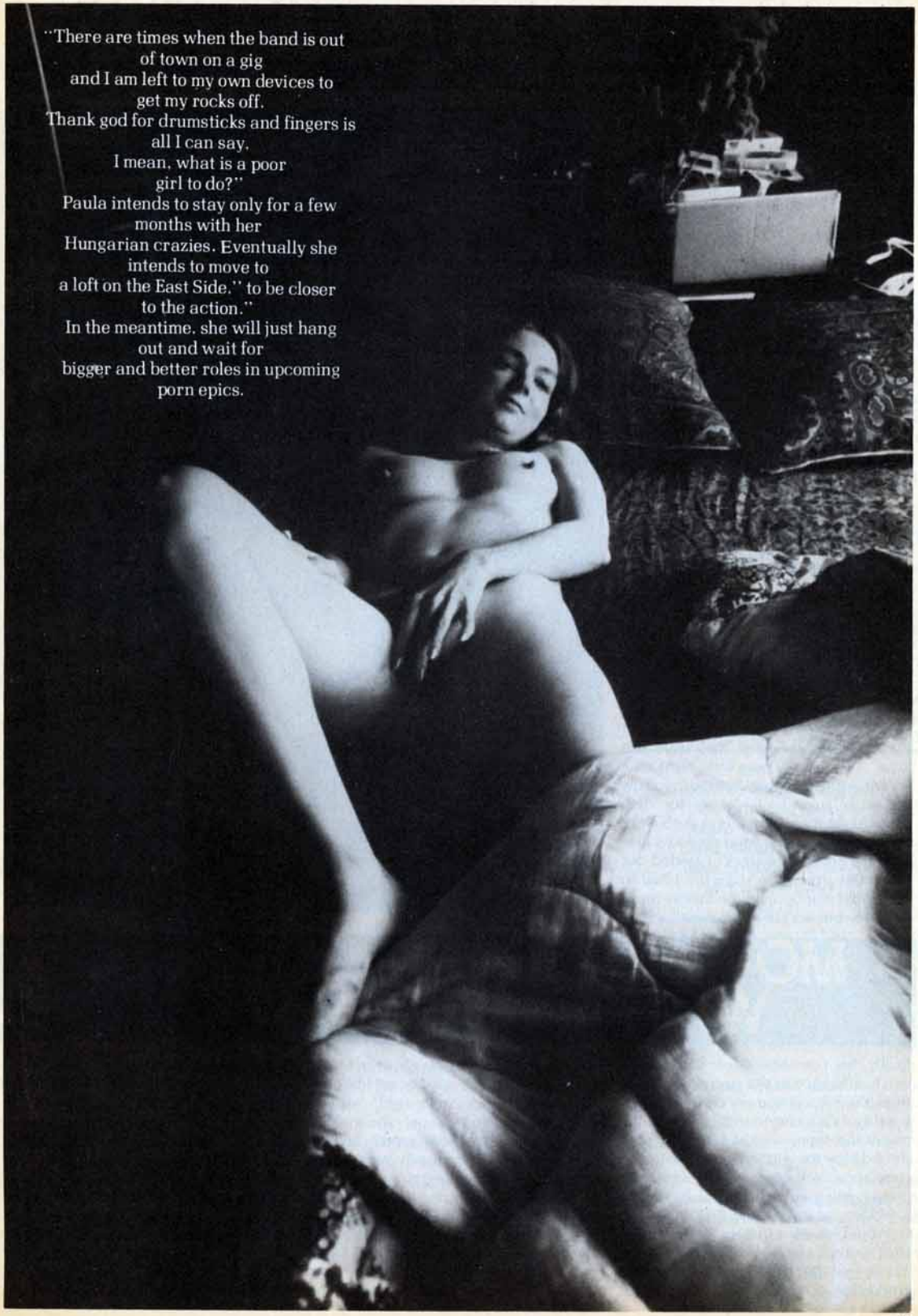
PAULA ON A BARGE



Paula Morton is a porn starlet who just finished her first starring role in "Domination Blue," a film by Joe Davian. Paula asked Flick if we would be interested in sharing her life-style with our readers and we jumped at the chance to visit a porn-star at home. She lives in a moored barge in N.Y. Harbor with a rock-band

Photo Credit: by Joe Peli



"There are times when the band is out of town on a gig and I am left to my own devices to get my rocks off. Thank god for drumsticks and fingers is all I can say. I mean, what is a poor girl to do?" Paula intends to stay only for a few months with her Hungarian crazies. Eventually she intends to move to a loft on the East Side," to be closer to the action." In the meantime, she will just hang out and wait for bigger and better roles in upcoming porn epics.

HELEN LOVES TO TAKE IT IN ALL HER HOLES SHE'S ALWAYS READY, WILLING AND ABLE TO OUTFUCK, AND OUTSUCK ANY TEN WOMEN IN THE WORLD!

MOVING WITH HELEN AN

Q. What has been the movie you've most enjoyed doing, Helen?

HELEN: Umm . . . well, I liked them all. Or most of them. But I guess the best part I ever had was in the *Screw* film, *SOS*.

MARC: That was her best film ever. She looked so gorgeous all dressed up like that, opening night people in the theatre thought she was a real Hollywood star.

HELEN: That was one of the few times, you know, when I really got the chance to act. Although I guess in some of those fuck-and-suck films when the guy was ugly or couldn't get it up, well, that took some real acting, too.

Q. Marc, you just recently returned to Broadway to do a live sex show. Why? And is it really live sex, or just simulated?

MARC: Well, first of all, after being away from those sleazy shows for almost five years . . . I started out on 42nd Street doing live shows with Tina and Jason Russell, did you know that? Anyway, I came back to see what they were like today, also to work on a little night club act I'm getting together. But the live show audiences aren't really ready for that, they just want to see me fuck a chick or eat her out, no matter what she looks like. I did the show for a week. I started out eating this girl on the stage but I had to stop. Why? Not because the theatre made me stop, but because she wasn't clean. Really, her cunt smelled. It didn't make much difference to the guys down in the third row, whacking away on their cocks, but they didn't have to smell it! So for the rest of the show, we just faked that, but she did blow me a little. I do know that in some shows the couples take advantage of the lighting and, where actual insertion is hidden, go ahead and fuck.

Q. Would you do a live sex show, Helen?

HELEN: Yeah, sure, if there was enough money in it. But right now I'm into movie production. I want to learn more about what goes on behind the cameras, so I'm heading back to the coast to get into that. But who knows what will happen. Georgina Spelvin was out there doing nothing when somebody approached her to do a show that eventually went on the road all over the country.

Q. Would you fuck on stage?

HELEN: Sure, why not? If I do it in films, what difference would it make on stage? The only thing I'd insist on is a guy I liked, so I could really get into fucking him.

Q. Marc, if you're trying to perform on stage and the guys in the audience are really jacking off in their seats, doesn't that bother you?

MARC: Not if I'm away from them, up on stage, it doesn't. But I sure wouldn't want to be sitting near them and get some guy's cum all over me. You know, I'm kind of surprised at how openly a lot of the guys just whip out their cocks and start pounding away, you know, with people all around them watching. Maybe *they* should be up on the fuckin' stage.

Q. Even though you both have more sex

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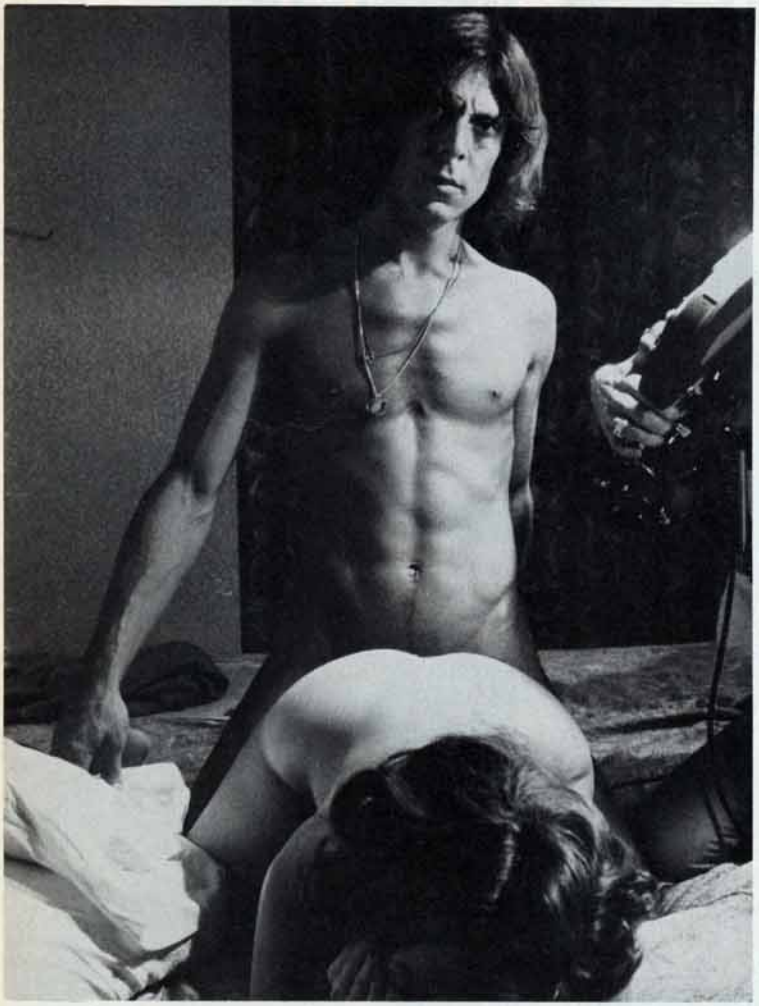


D MARK

From their own kinky corner of the porn playpen, Marc 10½ Stevens and Helen Madigan take on all comers—all their letters that is.

than the average person, do your masturbate, too?

HELEN: Yeah . . . but I don't have much time to. I mean, I've got to do it fast, in between guys. Really, though, I do play with myself when I'm alone and horny. Why not? At least that way I can pretend I'm with the grooviest guy in the world, and he's getting me off like I never got off before. Ooh . . . I'm getting hot!

MARC: Helen's right about the fantasy part. Sure, I still jerk off, because I can see my imagination and create a scene that might not be possible . . . you know, like maybe I'm fucking Barbra Streisand or Bianca Jagger. Maybe I'll get the opportunity in real life, because I *have* fucked some big celebrities that I can't name but, meanwhile, I can come thinking about fucking somebody like that.

Q. There are rumors that some of those very celebrities have done stag films. And of course, Linda Lovelace supposedly did those films with a dog. Do you believe either one?

MARC: Hell, yes. I *know* Lovelace did those dog films, and I've heard a lot about the celebrities, too, which is probably true. You know, before they made it big, well, they used to party like everybody else, right? Well, it seems pretty logical to me that there would be lots of those movies around, mostly in rich guys' private libraries.

Q. Would you do a film with a dog, Helen?

HELEN: No way. I have to do enough disgusting shit just with guys in some of these cheap films.

MARC: I could say I've fucked my share of dogs on film. Two legged ones, that is. And an occassional pig or two, as well.

Q. A lot of guys still have trouble getting their girls to suck them off—especially to swallow their cum. Can you recommend anything that might help them?

HELEN: Well, they shouldn't *force* the girl, that's one thing. Really, if she digs the guy enough, she'll learn to do it and swallow, too. It's not so bad. She may even get to like it. But the thing is, she has to really want to do it to really please her guy. And meanwhile, what's he doing? I mean, is he going down on her, eating out her cunt just the way she likes it, so she can get her kicks like that, too? It has to work both ways.

MARC: Aw, just hold her down and shove your cock all the way down her throat—she'll swallow it. Or choke to death. Seriously, I guess he's got to make her like it. Maybe he should put some of her favorite food on the end of his joint and let her lick it off. Like whipped cream or honey. But that's so messy . . . no, I think he should just shove the fucking thing down her throat. It's cheaper, and there's no mess to clean up afterwards . . . except, of course, if she throws up. ●

A piece of French
pastry that you'll eat over and over again!

CANDY'S CANDY

By Gregory Mason

Candy finds her girlfriend finger-lickin' good.

■ *Candy's Candy* is a French porno film made for a French (nationality, not inclination) audience. The film, by our standards, is sometimes uneven and spotty, but it is a movie with some very hot chicks and some very hot sex. The cast is all-European and this is their first appearance on the American silver screen. It is brought to us by Variety Films, a New York-based porno distributor.

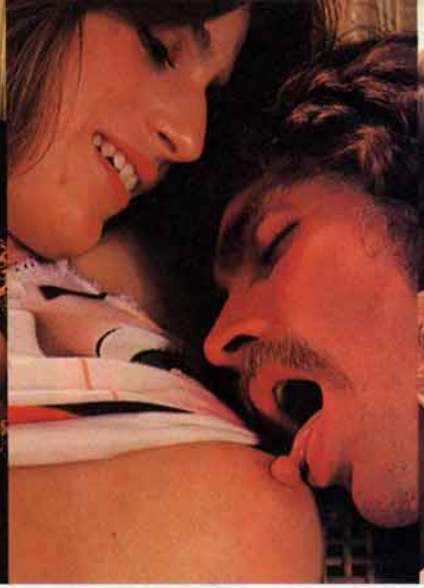
He finds her sitting on the sofa, her legs spread wide with her cuntlips flapping in the wind and her clit bobbing up and down to the rhythm of her heartbeat

The film, which has several plots running simultaneously, is hard to follow at times. The sex scenes, however, don't need to be followed—just watched. One of the plots (and the best one, we think) is the story of how Candy (Beatrice Harnois—keep

(Continued on page 60)

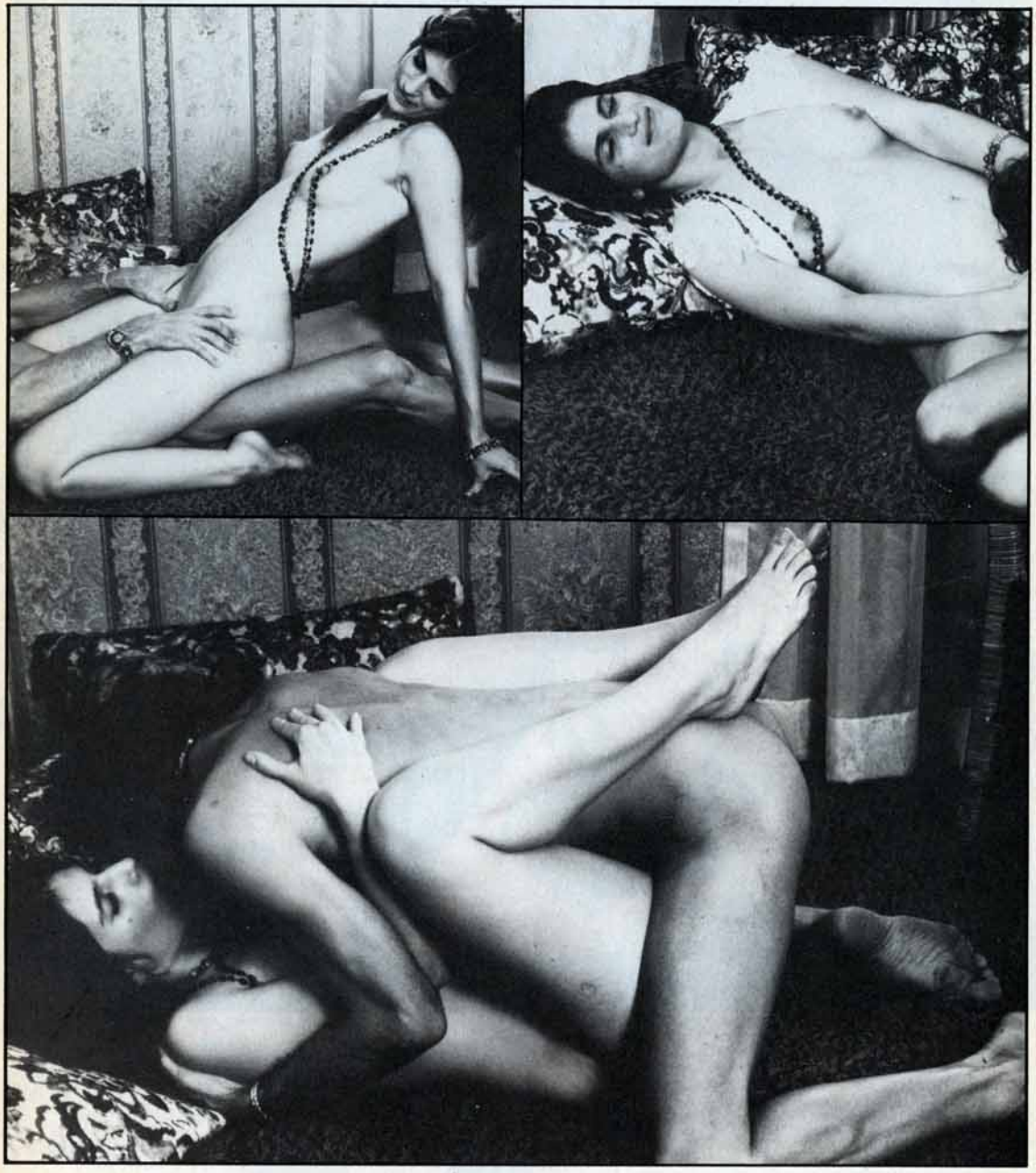
Tasting Candy's Candied snatch!

Candy eating at one end, grinning at another.



Bare Beaver Meets Shaved Dong

Laura is a fledgling porn actress who shaved her slit for a film. Haldey is an old-timer in porn and his girlfriend shaved his cock and balls as a joke. The two of them got together for this special Flick photo-session, to share their experiences with our readers.



"There is nothing
better than plunging into a shaved slit," said Hadley. "I can really
get deep inside.
and most important of all, I can see all of Laura's glorious slit!"

"Hadley looks so
much bigger without hair. he's hung like a horse anyway.
but without
his fur he feels like a stallion
inside me!"

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Starlet of the Month

JILL STEVENS

"The best part of the day is right after the bath."
says Jill Stevens, our October starlet.
"I am clean and fresh all over and naturally horny.
I let my fingers enter my eager, pink gash,
sending me off into waves of pleasure and pulsing lust.

"My juices leave stains on the rug
lovely pearls of love-potion
marking my orgasms circle by circle
a momento of another lusty afternoon."

AMPUTEE SEX

"I love rubbing my stump against her cunt . . . it makes me feel as if I've got the largest cock in the world."
"Fucking in a wheelchair is out of this world . . . if I grease the wheels we can spin all over the room while coming."

By PAUL HOFER

■ The wave of "freedom" that swept through this country during the past ten years has hit sex, and its attendant mores, the hardest. There are no taboos left against any form, shape or manner of sexual behavior—ranging from almost-compulsory adultery to more sophisticated forms of animal husbandry.

Homosexuals have come out in the open, group sex has replaced the Saturday night card party, no self-respecting 13-year-old would be caught dead without her diaphram. Bi-sex, tri-sex, uni-sex . . . in fact, sex with consenting vegetables is accepted, praised and taken for granted.

There is one form of sex, however, that is still shrouded in mystery, quasi-disgust and general apathy. It is the sexual life of the amputee, the paraplegic, the handicapped. Perhaps it is because of the American fascination with youth and beauty that we ignore (indeed, loathe and fear) the sex lives of amputees and their brethren. In any case, their needs and functions are universally ignored.

Misconceptions abound about amputees and paraplegics. The most common one is that, because of loss of a limb, their sex drives are also lost. This, of course, is patent nonsense. Granted, if a man is paralyzed from the waist down, his ability to achieve erections is usually gone. However, there are many cases where he *does* retain sexual capability, and even if he didn't, there are a host of other things he can do, as anyone with an imagination can figure out. Women, on the other hand, are blessed with an almost indestructible set of sex organs. They are not dependent on erections and the like for sex; they have a built-in orifice that is as permanent as their lives.

Amputees suffer no damage to their nervous system, at least none that damage their sex organs. They merely have fewer limbs than their more "normal" brethren. They do suffer almost total social discrimination; they are objects of pity and derision. What "total" person would want to be caught in bed with a maimed man or woman?

Well, the amputees are coming out of the woodwork, and they are rather vocal and demanding. They are tired of being the subject of prejudice and loathing. They are united and insistent.

We have interviewed a cross-section of "impaired" men and women. Let them tell their stories and list their demands. Most people will be surprised, shocked and, hopefully, ashamed by the stories that will unfold.

Our first subject is *Jill Bowser*, a 22-year-old college senior. Jill had polio as a child and had been in a wheelchair since she was thirteen. She will become a teacher upon graduation. Jill drives herself to school and is generally as capable as anyone else. She also is a lady of very outspoken views, as you shall see.

"When I realized I would have to spend my life in a wheelchair I was . . . well, pretty angry. I started to feel sorry for myself and I even contemplated suicide. My parents were great to help me—they wouldn't let me sink into self-pity. As a matter of fact, they insisted that I do all the same things other normal kids my age were doing. You know: swimming, horseback riding and stuff like that. Anyway, pretty soon I got the idea that I was just as good as anyone else, and I forgot about being "handicapped!" *(Continued on page 62)*

The Autobiography of a Flea

The Mitchell Brothers have done it again . . . "Flea" is a proud successor to "Sodom & Gomorrah" and "Behind The Green Door!"

■ "I have heard it remarked that I make my living by blood-sucking. My reply is that the flea is not the lowest in the universal fraternity of bloodsuckers," argues the micro narrator of the ribald French novel, "The Autobiography of a Flea."

This startling revelation is also the premise for the film version based on the anonymously-written underground classic. Set in 1810 France, the story chronicles the virgin to vixen adventures of a pretty young maiden named Belle.

Jean Jennings, young, virginal body is violated, abused and pleasured heavily by a succession of stiff-cocked, horny men, culminating in 15" of Johnny Holmes ripping into every one of Jean's tender, succulent and tasty openings.

Fixing himself to the plump, white thigh of Belle, the articulate insect is offered a bug's eye-view of the exploitation of the fresh-faced, 14-year old innocent by human "bloodsuckers"—debauches who consume until they are content or until the supply is exhausted, and

(Continued on page 45)

Jean Jennings' checks out 15" of Johnny Holmes.

These three Fathers are about to give Jean the benefit of their combined meat.

The movie is lush, lusty and expensive.
No effort was spared by the Mitchell Brothers to get
the finest of fuckers, lookers and hookers
to appear on the screen for the enjoyment of the audience.
"Flea" is a three-handkerchief movie!

The women of "Flea" are so desirable as to make your cock do handstands and cartwheels while they strut their stuff. Joanna Hilden, Annette Haven and Jean Jennings make your mouth water, your balls ache and give many thoughts of horse-fucking the screen till it comes.

One is constantly amased by Holmes roto-rooter, indeed we keep waiting for him to lay down a sacrifice bunt. Still, seeing Jean Jennings teenybopper pussy violated . . . by Holmes meat-wagon is enough for the most jaded porn-fan to reach for his cock.

who leave nothing in return.

The warm-blooded Belle (Jean Jennings) plays host to a variety of bloodsuckers, beginning with Charlie, her more wordly lover who deflowers her after church one afternoon. The act is witnessed by the cunning Father Ambrose (Paul Thomas), who had arranged the liaison. Threatening to divulge the evil deed to her guardian uncle, Father Ambrose coerces her into returning to the sacristy for a fitting punishment. Belle is told that implicit obedience is required and that "there are things which the servants of the church are forbidden to avow, but which they have the need to satisfy." Belle is sexually shared by Father Ambrose, well-endowed Father Clement (John Holmes) and another amorous priest.

Contrary to his promise, Father Ambrose informs Belle's uncle, one Monsieur Verbouc (Dale Meador), of her deflowering. The two strike up an alliance. Verbouc attempts to

(Continued on page 64)

SALLY SUPERSNATCH

"I think it's super because it can do the most amazing things," Sally laughed. "It can be tighter than a virgin's twat or wider than the Grand Canyon—it all depends on what's needed of it at the time!"

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New Porn Star Speaks

An Interview with Amber Hunt, Star of *Cry For Cindy*

■ Amber Hunt stood at the microphone in the Pussy Cat Theatre in Los Angeles, on the opening night of her first film, "Cry for Cindy." She looked like a little girl, dressed in a slinky white bare midriffed gown, long blonde hair, and huge brown eyes. Her nipples peeked through the thin fabric as she said, in a squeaky child's voice: I hope you all get it on while watching my film." She left the theatre as hundreds of eyes followed her, their fantasies showing on their faces as the men's tongues were hanging out, and the women showed green complexions, wishing they had been up there instead of her.

I followed her to the lobby of the theatre where she stood leaning on the arm of a mustached young man in a brown tuxedo. "I consider myself to be the most privileged man in the whole

By Jara

Hustler Magazine Centerfold Girl, Marvin X's Toy (Fetish Times Editor), and now star of new x-rated sensation, "Cry For Cindy," speaks out on life in the world of blue.

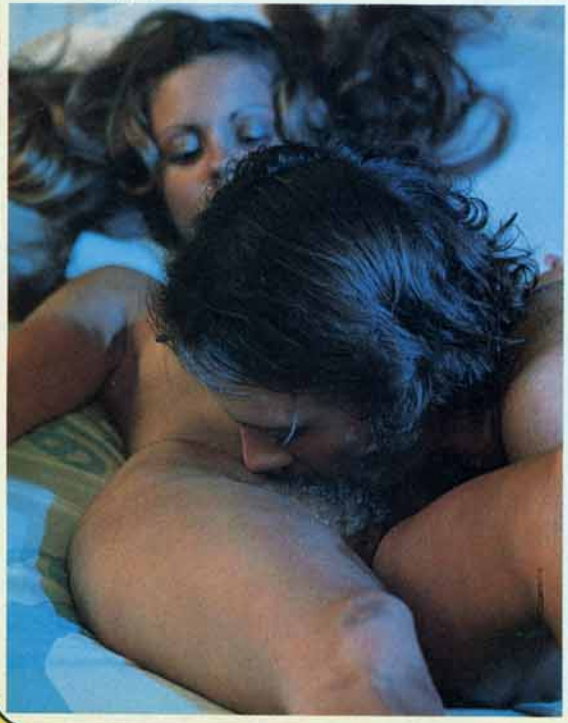
world," he said, as he stroked Amber's arm. "We're in love," Amber said, looking adoringly into his eyes. "We met just last night and we're madly in love, and we're so excited about the whole thing."

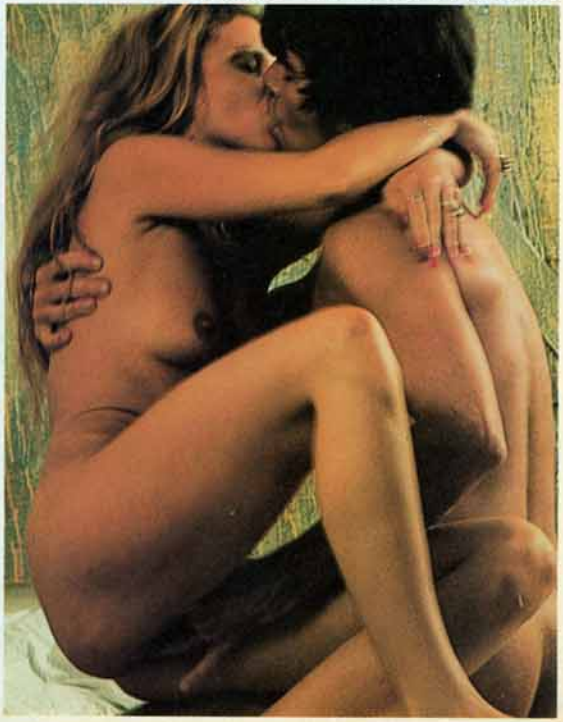
It was a beautiful picture, two people in love, a young girl who made good celebrating her first film, and all the world at her feet, or whatever part of her body you'd choose to be at.

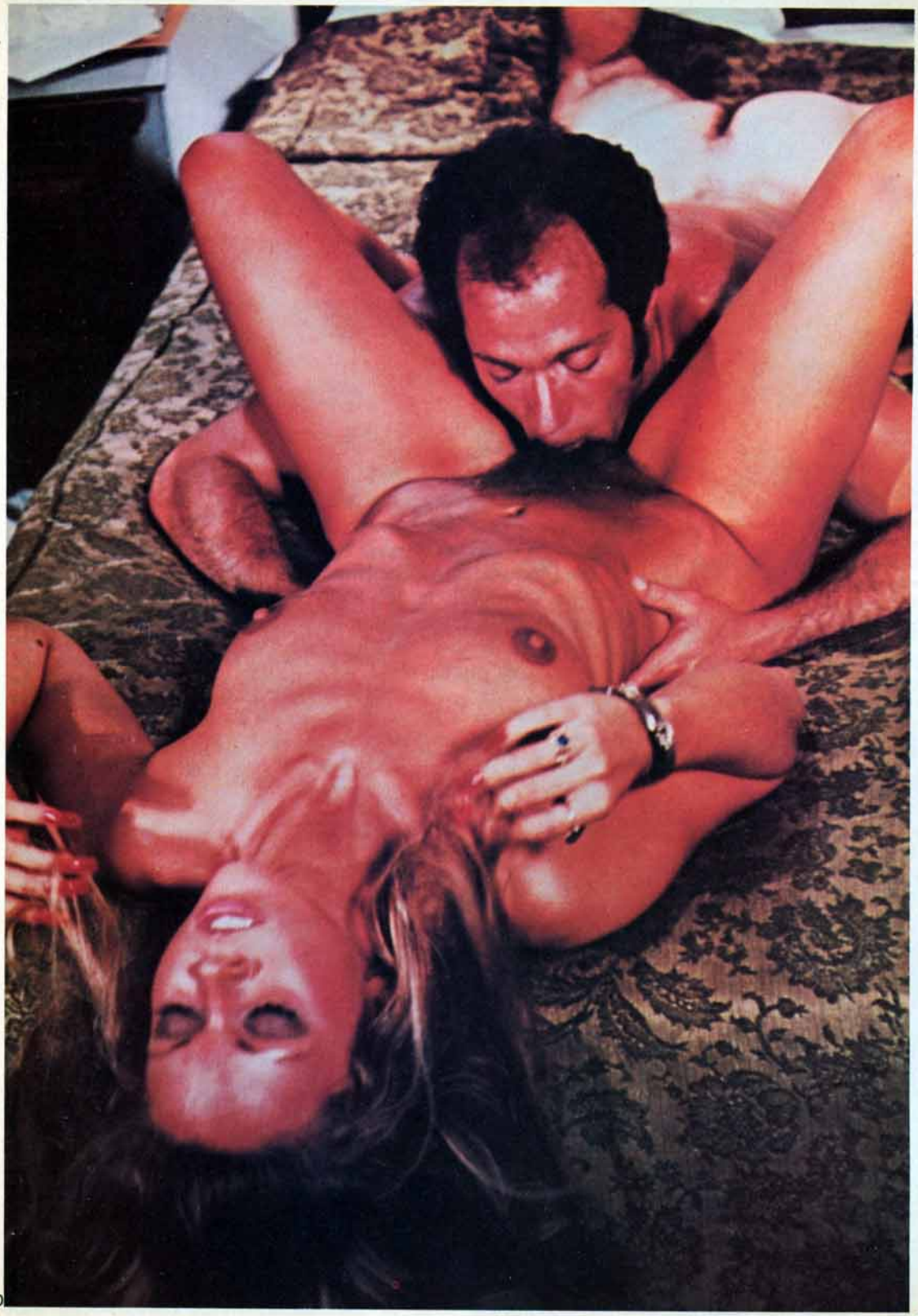
The film, which Amber Hunt shines so brightly in, is a high budget skin epic that will turn on the most jaded of porn film followers.

Anyhow, Amber freely discussed her rise to fame. "I did the centerfold for Hustler Magazine and from then on, it was easy. I got the offer for this film, and I'm sure there'll be more films from now on."

Amber continued holding on to her love, and he continued staring longingly at her. When asked about her relationship with Marvin X, the publisher of The Fetish Times, Amber







said "I don't really want to go into that. I went with him for about a year, and it's over now." When asked what she thought about Marvin, she said "he's really a very kinky guy, and I want to say that he's also very nice. He was helpful to me and I appreciate what he did for me but he's a kinky guy and now it's over."

Marvin X is a proponent of all kinds of fetishes, and is openly into s/m and dominance. Amber refused to discuss any of that and also refused to divulge her age. She was married for five years, had no children, and has no contact with her ex-husband nor does she want to, she emphasized.

"My mother is gone, and my father, who is a policeman in New York, has disowned me," she volunteered when questioned about her family. "My brother and grandmother also won't speak to me, and have nothing to do with me." Her brother is married and living in Queens. "I've tried to get in touch with them, but as soon as Hustler came out, they refused to speak to me."

She asked that we send this message to her family in the event they read this interview. "If I can accept you for what you are, why can't you accept me for what I am."

And what are you, Amber Hunt? "I'm a fun loving, happy woman who wants all I can get and I'm going to get it, however I can. I love what I'm doing, and I'm proud of it."

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SCHOOL FOR CUNT LICKERS

By Jim Anthony

"He was a pervert who ruined children's bodies and lives . . . could he be saved by pornography?"

She was a pervert's delight.

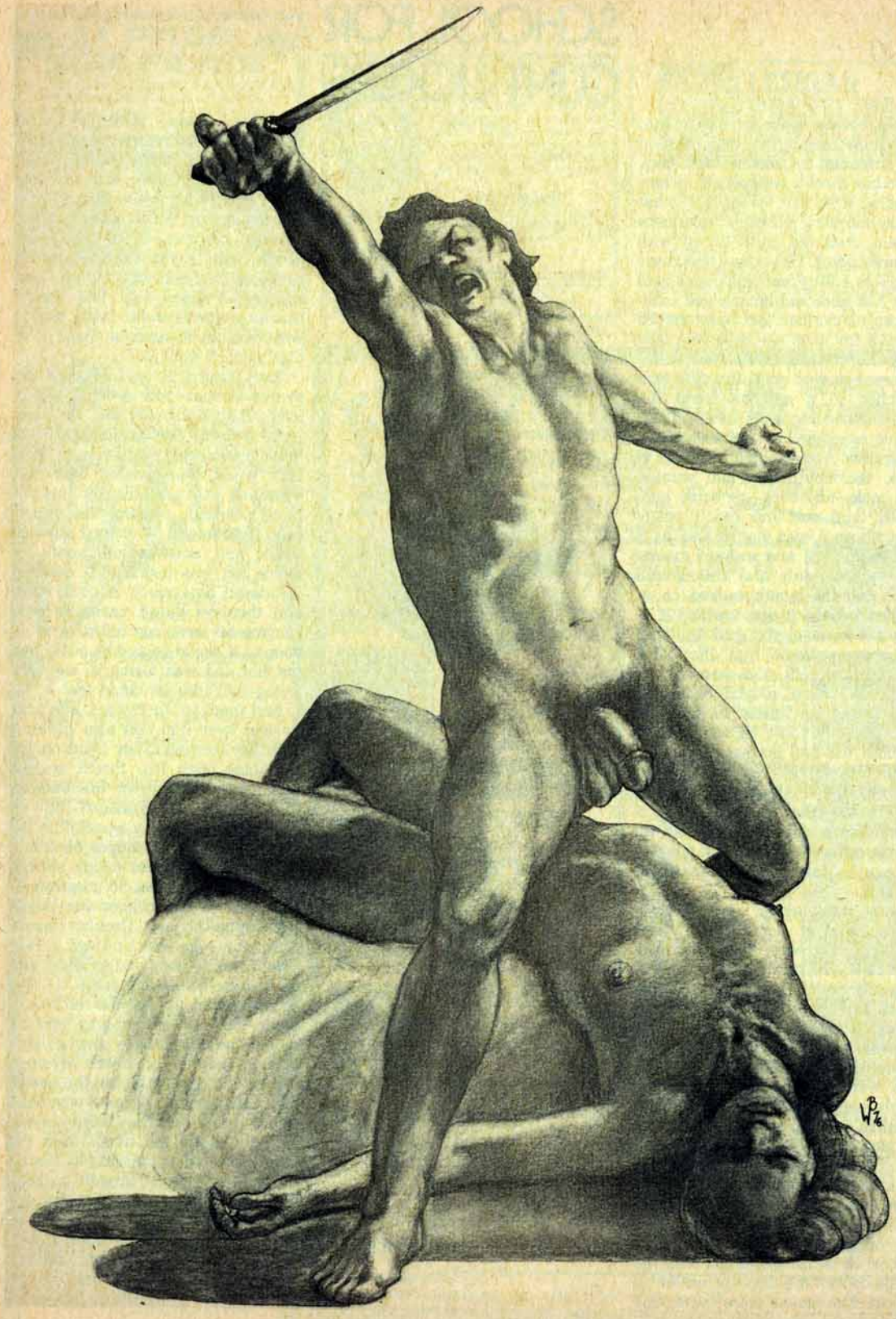
The bed was covered with pink silk, which only accentuated her long legs and jutted tits. The long blonde hair fell like a halo around her face that seemed to consist solely of two of the biggest and brownest eyes Andy had ever seen. But there was a nose there, a sculpted nose that fit neatly between the eyes and led down to the dark ruby lips that were always open and ready to accept a hard and steaming cock, a mouth that really looked like it lived on cum.

Some mouth. Some body. The tits were barely covered by the sheer negligee, but the deep red nipples would have stood out at a hundred yards, even if they were covered by a potato sack. They were huge, as befitted the tits, but seemed a natural part of the bod, big enough to get a mouth and a hand around and hang onto.

Andy was far from comfortable on top of the garbage can, but Jeez!, how often did you get to see a chick like this, even in the movies? The window that framed his leer on one side and her goddess-like bod on the other even made it seem like a movie.

And the chick didn't even know he was there. Those boobs were jumping up and down as her long fingers massaged those legs, stopping only at the tops of the black boots that came to just under her knees. Finally, with a shudder that ran through Andy as soon as it ran through her, the fingers found that soft, pliable mound of love-flesh and sunk deep inside. The hot and steamy cunt had been waiting for them like a groom waiting for his bride on the first night. It jumped and almost spurted like an out-of-control locomotive as the fingers sunk deeper and deeper and started moving slowly in and out. As the tits bounced, the hardened nipples fell under the hard grasp of her other hand and were kneaded and rubbed with the baby oil so strategically located at the side of the bed. And the mouth opened further, the tongue playing around the edges, as the mind thought of the fantasies to get off, the hundreds of marching cocks in that brain pummeled the cunt until it couldn't take any more; it wanted cocks inside it, outside it, in the mouth and up the ass. The fingers moved a mile a minute in and out of the cunt, over and over the nipples, hurting them, feeling them. And the mouth worked, longing for that cock to suck dry while another pounded the life out of her until the cum would dribble down her thighs and her ass and out of her mouth and over her hands and would all melt onto the silk; then another hundred marching cocks would enter and start all over until she'd be swimming in a sea of cum juice, drinking it and rubbing it all over that luscious body, the tits heaving and the fingers finding the asshole, going in and out of both holes hotter and hotter until the back arched and she fell back onto the silk, totally exhausted, not really satisfied, still wanting that cock.

And, meanwhile, the cock was hot and hard in Andy's hand as he leaned precariously outside the window, going absolutely crazy as, each minute, she probed deeper and deeper and the cunt juice flowed and he just knew she wanted his cock in her mouth. So why shouldn't he give it to her? Why should he stand outside in the cold on that fucking garbage can while the chick was diddling herself, all the time wishing she had his cock? It made sense to open the window and fall into the room. It made sense that the chick screamed, even though she wanted that cock. What else would she have done? She was just a little nervous.



SCHOOL FOR CUNT LICKERS

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And it made sense for him to run, naked now, over to that bed and stop the screams by shoving his cock down her throat, whispering to her, pleading with her, telling her what would happen if she didn't take care of him. And her eyes lit up with understanding. They knew that Andy here was a little mad, maybe as mad with lust and cunt-licking and cunt-fucking as she had just been, maybe as mad for it as she still was; she forgot about the hair, the funny taste of the unwashed cock, the ugly man attached to it and his leer. She closed those big eyes and let her tongue run over his cock and heard his groans. And the mouth started to work, the mouth that had wanted that cock—any cock—so badly and, finally, had one and didn't really care whose it was just so long as it was big, so big and so hard and so hot and so ready and willing and able. And the mouth sucked on it, wanted to suck it dry, wanted it so deep she would choke. And Andy felt the change, knew that the chick wanted that cock and wanted him and didn't care; maybe he would have to slit that throat or tear out those eyes, but now he was looking at those tits and his hands weren't gentle but, oh God, that's what she wanted, what I want, yes, give it to me. Oh, take that cock and shove it into my cunt, shove it deep and up my ass; cover it with shit and put it in my mouth. Make me eat it; make me eat shit.

Andy was taking care of her, taking care of her the way she wanted, the way he knew she wanted it. His cock slithered out of her still straining mouth and his hands kept kneading those breasts, taking more flesh between the fingers and making the blood welt up where they had been. Her mouth was working now in spasms, the words coming out garbled, little bits of saliva running down her chin, but the message was nonverbal anyway, didn't have to be said, because the cunt, the hot steamy love canal cunt was saying it all. He took his mouth and locked it over that cunt and let his tongue run into it, into every corner; he let his saliva mix with the cuntjuice and the blood when he bit the clit. The moans were increasing

"Andy spurted a gallon of cum on the screen . . . he wanted to run up and fuck the image of the girl writhing on the bed . . ."

and her thighs were soft but wrapped so tightly around his head and pressuring, forcing his head and tongue deeper into that steamy cavity. Those lily white hands were pushing against the back of his head, shoving his tongue deeper. Her mouth was still working, still garbling, but her whole body was saying yes, yes, oh God, YES, I want that tongue to go so far in my cunt it will come out my asshole, and I want that cock, I want it.

Andy heard it and shoved the tongue deeper and deeper, letting every hidden crevice feel the flick and the drool of the saliva; his finger found her ass and plunged in as deep as it could. She shouted then, but tightened that ass for an instant, then loosened, wishing the finger even further and he shoved another finger and another and soon his whole fist was inside that ass. He wondered how much it could take and then he didn't care; he was shoving his arm, his hairy arm, as deep as it would go and he could feel the shit and was loving it; she was loving that and he could feel it.

And then, in an instant, she was up and over him, his arm covered with her love shit, her head on his throbbing cock. Her throat opened and the full length of the swollen prick slid in like a sword into its scabbard; that pussy was still in his face, so he sunk his tongue back into its warmth while her mouth sucked on his cock, trying to swallow it while her hands rubbed his thighs and slapped his ass. Then her fingers were up his ass and he loved it. Her throat was so deep and so wide; yet, he could feel every inch of that straining cock against the soft mouth walls, rubbing and rubbing until he thought he was going to spurt gallons of cum. Then her hand was wrapped around the tip and he felt the desire melt for an instant. Then it was back in her throat and the desire started to build. Then the hand, then the throat—for what seemed like hours, forcing him to stay, to wait, to keep filling her throat; her mouth wanted that cock so badly and, all the while, his tongue was deeper and deeper into her cunt until the cunt couldn't stand it; it needed that cock, but the

(Continued on page 71)

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How Not To Make An Erotic Movie

(Continued from page 8)

was also the Writer and Director. My role was Production Manager, which meant assisting the director, setting up the scenes and what ever else was needed.

As I mentioned, the heat was stifling. The cast was already naked and in the bedroom going over the plot lines. The actual action would be shot in my large living room.

Mr. Lagios arrived and surprised us by bringing his ten year old son, Eric, along. Naturally, they didn't see our actors. John and Gary were pressed into service and I started to realize this film was not going to be a piece of cake when they lugged in cables, lights and all kinds of unfamiliar and unintelligible equipment.

The 16mm Arriflex camera was fine, but when Lagios began to set up 20 quartz lights, trouble began. Mr. Lagios had to locate the main source of power, go down to the cellar and do things with the fuse box. It seemed like hours passed until Mr. Lagios announced he was ready. There wasn't an ounce of sweat on the man!

"Where's the soundman?" he asked, professionally. Gary lifted up my cassette. Mr. Lagios delivered an angry lecture about sound, something called a "Nagra tape recorder" and other pointed comments. Suddenly, he froze in mid-speech!

Ellen and Lois strolled in, naked, of course. What probably didn't help was that Ellen walked in backwards, pulling Lois by her nipples! Mr. Lagios'son stopped drinking the soda we had given him. When Rip walked into the room, Susan preceded him; her hand was wrapped around his John Holmes cock, (at least, as far around as it could go), which was definitely ready for action! Mr. Lagios, finally broke out in a definite sweat. When his son saw Rip's horse-cock, he dropped the soda can to the floor in amazement.

While Tina mopped up the floor and Mr. Lagios was disassembling his equipment, John, Gary and I pleaded with him to stay. Thirty minutes and an extra hundred dollars later, Mr. Lagios relented. But when he sent young Eric home, the kid rebelled. "You never lemme have any fun! Can't I touch the lady's tits?" Finally the kid ran out crying, "I'm gonna tell Ma on you!"

By the time another hour passed and we were finally ready to shoot our first scene, Mr. Lagios was the only one still dressed. It was just too hot, but when Lagios watched Gary, Tina, John and myself strip down, he flipped out again. "Fuck your money, fuck you, you filthy perverts, let me out of here!" We spent twenty more minutes and another hundred dollars before Mr. Lagios relented again. We were ready!

I yelled, "Roll! Sound!" When Gary pushed the cassette button, Mr. Lagios began cursing to himself. "Roll, Camera!" I paused, then added "Sticks!" John held up a slate, which was marked *Ob-scene 1, Take 1.* "Action!"

Susan was on the floor in the doggie position. Lois' hands slowly pulled apart Susan's fantastic ass cheeks and Rip slid his mammoth cock into her incredible brown cave! Ted was lying underneath Susan's breasts, using my Snoopy pillow as a headrest while he sucked her nipples. Ellen was on her knees, her mouth locked in an iron grip on Ted's prick while Ben was fucking Ellen's cunt from the rear! It was a lovely scene!

Every third word out of Mr. Lagios' mouth was "Jesus!" but he kept shooting. I looked at the script. Rip was to ejaculate his semen in Susie's rear, pullout his large, dripping cock for Lois to lick dry, while Ben and Ted forced Ellen's face into Susie's buttocks so she could lap up the semen dripping out!

I whispered to Mr. Lagios to zoom in for the cum shots! Mr. Lagios yelled out he'd have to stop filming to change the wide angle lens to the zoom lens. Rip suddenly shouted, "Shut up! I'm coming!" By the time I shouted "Cut!" it was too late! Rip spurted a vat of semen up Susie's ass and both Ted and Ben lost control and shot off as well.

Tina, our volunteer Make-up Lady, also lost control and ran over to the bodies and began laping every bit of cum in sight. Mr. Lagios lost control, too, but in a different way. He collapsed in a chair and mumbled incoherently to himself. Ted, however, picked up the camera and shot Tina licking everything up as well as the mumbling Mr. Lagios.

Fortunately, Ted knew how to load the magazine with film. We shut off those horrid quartz lights to regroup our thoughts and bodies. It seemed Tina had flipped out; she began putting make-up on Rip's cock and Ted began filming her.

Lois got angry. "What are you shooting her for? She's not supposed to be in the movie. C'mon, cocksucker, move away!" Lois pushed Tina away from Rip's cock, which was growing again and sunk her mouth over the monster organ. She pulled away and made a wry face. "God, she put talcum powder on Rip's prick!"

Ted turned the camera on Ellen and Ben. Ben was on his back, his prick semi-hard, as Ellen squatted down on his face very hard! Susie was about to harden up Ben's cock when some kind of big bug flew in the window and landed on her hand. Susie hates bugs and proved it by going into hysterics! "Cut!" I yelled.

An hour later we had moved Mr. Lagios into the kitchen, still muttering to himself. Ted had figured out the different lenses, but since he was the new cameraman, somebody had to take his place. Gary won the coin toss. "Action!"

Susie was on her stomach, her fabulous ass probing the air. Lois was forcing one of her size 40 tits into the immense buttock hole. Susie's hands were stretched out, each hand stuffed with a prick. Ellen was mouthing Rip's lifeless cock which, even lifeless, was larger than most normal erections. Rip didn't know whether he could come a third time. Ben got up and switched places, with Rip's cock going to Susan's hand. "Roll! Sound!"

John held up the cassette. "The batteries are dead."

"Fuck the batteries!" Ted yelled, "Let's do it!"

"Roll! Camera!" I paused. "Sticks!" Tina ran over and held up the slate, which read, "Fuck the movie, I want my money back!" Ted moved around with the camera as the cast went into action. Once the actual fucking and sucking commenced, we were on our way again. John said that since the cassette was dead, he was going to join in. He ran over to Susan and Lois and started shoving his cock up Susie's rear alongside Lois' tit.

Tina was off again; this time she sat on my lap and my cock, being only human, jetted up, scoring a bullseye into her pussy. Just as Ted got ready to shoot the guys' coming, all hell broke loose again!

A frightened alley cat, its tail a mile wide, leaped through the window! The cat was followed by a hulking, barking German police dog! Though the cat didn't claw anyone, it landed on the writhing bodies, took a moment to hiss at Rip's cock and then bounded out the window. the dumb dog, however, stayed. It wouldn't stop barking and I noticed that Ben and Gary seemed to be in pain.

It wasn't physical pain; they had both ejaculated just as the animals jumped through the window. There is no feeling comparable to the feeling one has when a climax is abruptly interrupted! In short, it's a horrible feeling, the worst example of "damned if you do and damned if you don't."

To add insult to injury, the stupid dog sniffed the cum and, before we could grab the beast, it ran over to Ellen, cocked it leg and peed on her tits! That not only unraveled Ellen, it killed the whole scene we wanted to do on water sports, the boys pissing on the girls, and vice versa.

An hour later, it was a large group of depressed people that agreed to try one more scene. The sticky humidity had already taken its toll and Rip and Ben said there was no more semen left in them. After six hours of being naked, plus all the interruptions, no one was able to get it on. Finally, Ted suggested we break for food and cold showers and meet again in two hours.

I must mention one other unrehearsed scene. When Mr. Lagios threatened to "expose you perverts" and have me evicted as a menace to society, we offered him more money. He looked like he was going to cry and then offered to pay us everything back if he could just take his equipment and leave. While Ted and I argued with him in the kitchen, Lois came up with a solution.

Poor Mr. Lagios had no strength left to resist or even to yell. The girls stood him up and stripped him clean. Ellen forced his head down to her breasts and shoved a taut nipple in his mouth. Susan kneeled and started sucking his prick. Lois took his behind; she spit saliva on her fingers and then wormed them into an obviously tight hole. That scene turned out to be one of the movie's best.

When Susan's mouth got Mr. Lagios cock good and hard, she stood up so that Ellen could guide the thick dong into Susie's reliable ass opening. Mr. Lagios whimpered, "Please, don't," but nature took control. A blast of hot semen jumped out of his prick and splattered inside Susie's greddy anal canal. When Mr. Lagios watched Ellen and Lois lick up his semen from Susie's thighs and calves, he was no longer a threat. He yelled "I love all of you," and then went into a faint.

Anyway, to end our miserable venture at film producing, we had a clever daisy chain effects that's too complicated to detail here; suffice it to say, it spelled out the letters U.S.A. At the moment when the grand finale of simultaneous orgasms was to take place, you're right if you predicted the lights to blow! And not just our lights, but the lights in every damn apartment in my building! Semen landed everywhere except where it was supposed to land.

Our closing shot has ten naked bodies sitting dejectedly around candles. Thus ended our first—and last—attempt at making a horny erotic film. ●

VIRGIN SNOW

(Continued from page 10)

better, although we'd be willing to give MTM a try. Meow! The sound track is excellent and the music is good and fits the action.

Virgin is the story of Virginia's (Laura) attempts to achieve an orgasm. The sex starts almost before the credits are off the screen. In the first fifteen minutes of the movie, Virginia makes it with David, then Peter, then Randall. But, alas, although she can bounce them off the ceiling, they don't do too much for her. That doesn't stop her from trying, though. For the next 75 minutes, the longest stretch without sex is about five minutes when Jean manages to keep her mouth cock-free long enough to sing a song (and you won't mind *watching* her).

The other girls decide they're going to solve Virginia's problem. First, though, they test her to see if her trouble is just with men, and not with women. Unfortunately, although they have some pretty heavy sex, it doesn't solve the problem.

They head out to Colorado—ski country—to a lodge run by a friend and, of course, populated by plenty of sexcraved ski studs. Once there, Jean pulls Al into the men's room and proceeds to give him a blowjob until they decide to do even more interesting things in other ways. Al fucks Jean while she's sitting in the wash basin, then fucks her some more, doggy-style, while she straddles the wash basin.

Then everyone fools around in the chair lift riding to the top of the slope. Jean and Al take a sex break in the bushes on the way back down. They'd rather screw than ski. Back at the lodge, at the end of the day, eveyone stretches out and relaxes in front of a roaring fire. Everyone's very comfortable. The chicks do a very erotic number among themselves before relieving the guys of a load or two.

Still, though, Virginia can't come. So they try some more. They don't mind, they're having such fun trying. And they really are having fun . . . this is no time for acting. The next morning they go for a horseback ride across the snow-covered countryside. It's cold, though, so when they come to a deserted bungalow, they go in to warm up. No-nonsense Jean, seeing her paramour bungling at the bungalow's fireplace, says, "Are you going to fuck around with that fire, or do you *really* want to get warm?" Off to the bedroom they go, two fires now lit but the fireplace still cold. They take turns sending their tongues on around the world cruises (he does a toe sucking job with a master's skill) before they get down to business. This is one bedroom that doesn't need a fireplace.

Since Virginia can't solve her problem in big ski country, they head back to the big city. Back home in the apartment, Jean gives one of her friends a mind-blowing blowjob

while another good samaritan satisfies her pucker itch with his hot rod. Pucker power!

Seeing that Virginia is still unsatisfied, Eric Edwards (Professor Victor Ashton in the movie. *Professor?!*) gallantly offers his services. Never one to say no, Virginia accepts and they go to it with a relish. And I mean *relish!* Hey, folks, this is only a movie. You don't have to enjoy yourselves that much. Eric comes. VIRGINIA COMES!!! And comes, and comes. She comes for so long you lose track of the time. She *must* have had a whole lot of passion stored up in that pit. After all the fucking that's been going on, after all the blowjobs, after all the clit flicking, after all the ass reaming everybody's been doing, Eric and Virginia steal the fucking movie. Grand Slam! ●

CANDY'S CANDY

(Continued from page 24)

your eye on her future in porno), a virgin teenager about to discover sexuality, becomes a full-fledged woman. Another plot (this is the hare-brained one) deals with Candy's older sister, Candice, who attempts to shield Candy from discovering sex and, in addition, discovers sexuality herself. Candice is, supposedly about ten years older than Candy and is the breadwinner for the two girls. She earns their bread by publishing a pornographic magazine! But she is very uptight about sex. She doesn't indulge—not even a little bit. She thinks, as a publisher, that sex is a very serious business, with no room for humor or laughter. In the end, though, we discover that she really isn't asexual; she was scarred by a 3-man rape earlier in her life. For the gratification of the film's viewers, Candice starts on the road to recovery by rememebering the rape scene in a dream—and in loving detail, too. Unfortunately, by the time we get to this point, the movie is over and the credits are flashing on the screen.

Getting to the sex in the film, there is plenty of action, but there could have been a lot more. If there had been more, this would have been *the* outstanding fuck film—foreign or domestic—of the year. Here are some "selected shorts." There are others you'll enjoy just as much!

The film opens with Candy and Candice getting ready to start their separate activities for the day. Candice departs for work at her porno emporium and Candy, instead of going tp school, decides to see what kind of action she can find. Standing by a roadside, she is picked up by a burly motorcyclist. They head for a nearby barn, conveniently deserted and even more conveniently filled with mounds of straw. Candy immediately drops her pants, revealing the fact that she forgot to wear panties. Her new-found lover comes to life. He rubs his hands over her firm young breasts (but not for long—the French, apparently, aren't big on tits) and moves downward, caressing her smooth, firm flesh. His fingers move through her bushy pubic hair searchingly. Candy gets moist as he finds her clit and starts to massage. His hand action causes Candy to come but, when he tries to fuck her, she adamantly refuses, saying that she has never done *that* before and is afraid it will hurt too much. She then leaves him high and dry, his bulging cock about to explode because Candy hadn't even so much as touched it.

Back on the road, Candy gets picked up by another bike rider who takes her to his apartment. In the apartment, there are plenty of *Playboy* centerfolds plastered on the walls. They indulge in various forms of masturbatory sex—all as plastic and unreal as the centerfold pinups. Candy emerges, once again, an intact virgin.

Candy calls up her girlfriend, Anita (Martine Grimaud), to see what she's doing today. Anita, she discovers, has just finished resisting the amorous advances of her boyfriend and is despondent. She asks Candy to come over for a while. When Candy arrives, they both decide that they need a shower. In the shower they lather each other, paying particular attention to the breasts and pubic area. Anita decides they would be more comfortable in the bedroom, so they towel each other and head for the grown-up's playroom. There they enact a very straightforward lesbian sex scene. Anita's tongue traces its way around Candy's nipples, across her stomach and down Candy's gash. The tongue leaves a wet trail as it meanders through her pubic hair to Candy's clit. Then it's turnabout time as Candy uses her tongue to wet the lips of Anita's twitching twat, finally causing Anita to come by sucking her clit.

Deciding it was time to lose her virginity, Candy chooses, as the object of her affection, her sister's doctor. She goes to his office on the pretext of having a vaginal disorder. He tells her to undress and get up on the examination table. When he starts to examine her, she begins playing with herself, inviting him to join in the fun. He is aroused, confused and angry. Defensively, he calls her a slut unworthy of her sister and orders her out of his office. She leaves but, undaunted, returns later. This time she is successful. She overcomes his inhibitions, getting him to eat her pussy while she sucks his cock. Then she lays back on the examination table with him standing at its foot. With her feet braced against his chest and her hands playing with her breasts, he pushes in and out. Finally, his swollen cock explodes its hot, white cream all over her stomach as she experiences the thrill of her first real orgasm.

Meanwhile, at the porno palace, Candice has hired a new assistant for the magazine staff. The magazine staff decides to initiate him by playing a trick on him. They tell him about an insatiably-hot chick who needs a really strong fucking. They arrange for him to meet her at her apartment later that evening. When he arrives, he finds her sitting on the sofa, her legs spread wide with her cuntlips flapping in the wind and her clit bobbing up and down to the rhythm of her heartbeat. When he approaches her, she pulls a sawed-off shotgun from behind one of the sofa cushions, points it at him and orders him to undress. Being a gentleman and not wanting to disappoint her, he strips with alacrity. She then orders him to eat her. He gets down on his hands and knees and starts eating. He's so busy slurping at the oozing juices of her cunt that he doesn't notice a second bimbo enter the room, undo her undies and strap on a gigantic plastic dildo. He does notice her when she starts to invade his privacy by pushing the dildo up his ass. With

(Continued on page 62)

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the shotgun staring in his face, he eats the steaming pussy of the other. When they have had enough fun with him, they both laugh heartily at his predicament and order him to get out. He quickly gathers his clothes and, cock and balls bouncing and dancing, he runs out into the hall and down the stairs.

The next day, everyone decides to spend the weekend at Candice's country estate. They arrive and have an outdoor picnic. Afterward, everyone undresses and spreads out on the grass to sunbathe. Candice, prudish publisher that she is, views the scene with disgust, muttering, "What a sad bunch of exhibitionists." She settles down herself, fully clothed, and consoles herself with a bottle of wine.

That night, Candice's guests pair off and retire to the many bedrooms for more action than sleep. Candice goes to bed alone and falls asleep induced by too much wine and troubled by the moans and groans of pleasure coming from every corner of the big old country house. In her troubled sleep, she dreams about the time she was raped.

There had been three men. They grabbed her as she was walking along a road by herself. They had pulled her into their car and drove to a nearby barn which was deserted. One of the men forced her to suck his fat stubby cock. She had trouble opening her mouth wide enough to take it in, but he forced her to stretch open. He came all over her face and then forced her to lick the excess off his still-swollen cock. Another one had fucked her brutally. His long swollen shaft pumped in and out of her dry hole without mercy. He was using her merely as an instrument for his own pleasure. She thought he would never come, but he finally did and withdrew. The third rapist then forced her to suck him, too.

Her nightmare causes Candice to cry out in her sleep. Her assistant, hearing the agonized cry, comes to console her. When she tells him what had happened, he caresses her face and hair, trying to relieve and quiet her. She becomes aroused as his tongue circles her nipples. She moans as his teeth lightly clamps around them. His fingers move in and out of her slit. She comes as he plays with her clit. She moans and begs him to fuck her. He mounts her and rhythmically moves up and down, in and out. They come together. Candice is finally released from the bondage of her nightmare of rape. She likes sex once again. ●

AMPUTEE SEX

(Continued from page 38)

"I started menstruating a year after I got in the chair, and my sexual feelings became stronger and stronger. I had read a lot, knew pretty much what was going on between men and women, and I wanted my share, too. Luckily for me, a boy living next door was pretty hip to the idea of me being in a chair, and he and I became good friends. He got a lot of flack from his pals for spending time with me, but he just didn't give a damn. One night we were sitting on our porch and started to neck. I became very bold and took out his organ. He hesitated, but I let him know I wanted it, too, so he lifted my skirt and started to play with me. One thing led to another, and I realized it wouldn't be easy to screw on the porch, so I took him in my mouth. It was beautiful and satisfying and he really flipped his lid. About a week later we were alone and we were able to use my bed.

"I felt a little awkward about my legs—they are rather thin and bony—but he didn't even bat an eye. He entered me and I thought my head was going to come off. Maybe it was all psychological, but I bet no woman has had a better orgasm than I had that day.

"He and I remained lovers until he went away to school. We didn't break up because I was "handicapped"; we broke up as everyone else does, 'cause they are tired of each other and have found other people. Since then, I've had about a dozen lovers and they all have been very good but, then, I've also been very good. If normal people could only know how good we are in bed, maybe they would change their attitudes about us.

"I plan to get married and have children some day, but my sex-life will always be important to me, no matter what society says or does. Maybe I'm a bit more promiscuous than a normal girl, but I've found that sex is marvelous, so why shouldn't I enjoy it to the hilt?

"It's so insulting to me when people look at me with pity in their eyes. They are the ones who should be pitied. I mean, I can take a man in any orifice without pain, just pleasure. How many of them can do the same? I'm not too worried though, our turn is coming and, believe me, we are not going to allow anyone step on us anymore. No way."

Peter Singer lost both legs in a car crash at the age of 19. Until then, he was a first-class athlete and had hopes of turning pro in basketball. He is now 27 and works for a large insurance firm as a supervisor. He is married with one child and he uses artificial legs to get around. He will occasionally use a cane, but he is trying to get away from that. We interviewed him at home, with his wife offering a remark once in a while.

"My sex life was pretty damned active until I had the crash. I was in a hospital for about six months after it (the crash), and sex was the last thing on my mind. Once I got out, though, I was in a lot of trouble. I went back to school and I saw all the chicks floating around; well, you know, I started to get horny. My old girlfriend wouldn't have anything to do with me. They all said how sorry they were and all that crap, but none of them would go to bed with me. Well, I had to get laid, so I used hookers for a while, but even they felt kind of sorry for me and I stopped doing that. I met Judy, who is my wife now, in a sociology class and she was the first person who didn't pity or try to patronize me."

"How could I, all I could do was look at the bulge in your pants, you horny thing, you," Judy quipped with a grin.

"Yeah, anyway, Judy and I started to go out and, before I knew it, we were in her bed making it as if it was going out of style.

"I discovered that not having legs is a blessing. I could get into positions that Casanova could only dream of! Anyway, we finished school together and got married right after graduation. I got the job at the insurance company and Judy became a teacher. Our sex was better than ever and, frankly, we even swing once in a while, 'cause we are so stable and happy with each other. Granted, the other people are "normal," but our relation

is so good they are willing to take a chance."

"I don't know what it is about Pete, but he's really dynamite. I guess, since he doesn't have his legs, he can concentrate on other things!" Judy added.

"Now that's a wife for you! Anyway, the best thing that ever happened to me was that accident, I became a stronger person—and certainly a more sexual person—because of it. And I met Judy!"

Eva Pearson is 42 and has been married for twenty years. Five years ago she lost her left arm because of a septic infection. Her husband left her soon afterwards and she was left with two children and no money. Today, she is a senior partner in an advertising firm and she boasts of having the largest collection of lovers in town.

"It was a terrible shock to lose an arm and a husband both at once, but it sure as hell worked out for the best. I was forced to go to work, which I'd never done, and I found out I was damned good at my job. Sexually I was always shy and scared. That ended the day my ex left! I became aggressive and only good men like that!

"The ones who are turned off by my stump aren't worth knowing anyway. Three weeks after I lost my arm, I was in a grocery store and this man walked up to me and said he'd like to horse-fuck me. Just like that, out of the blue! Normally, I would have run like hell, but something came over me. I looked at him and told him to put up or shut up. Well, to make a long story short, he was magnificent! He took me in every position you could name, and a few that hadn't been invented until then. I must have come about a million times, and I sucked his cock as if my life depended on it! Both of these things were new to me but, I figured, what the hell, I should lose an arm every week if this was going to be the result!

"He was just the beginning! I went on a war path, looking for bigger and better men! Usually I found them without any problem at all. Being sexually aggressive helped me at work, too. I wasn't afraid to speak my mind and to take credit for my work. I got noticed quickly and I got my partnership in record time. Now I've got a great future and my sex life is better than ever. I make all the scenes, twos, threes, you name it, I love it. I haven't had a bit of guilt about it; for twenty years I was cooped up with a nothing so now I will enjoy the rest of my life in the style and the sex to which I've become accustomed!"

Paul Jameson was wounded in Vietnam and poor reaction to sulfa drugs cost him both his arms. He now wears two mechanical arms and works as an accountant. He has just become engaged and is full of anticipation for his upcoming marriage.

"Yeah, I was pretty bitter when the doctors told me I would lose my arms, but I wasn't going to kill myself over it. I saw guys in 'Nam who had their balls blown off and stuff like that. At least, I still had my family jewels. It was awkward for a while until I got my mechanical arms, but most of the girls I dated were not turned off by it. Oh, I'd run across the type that tried to baby me, but I got rid of them pretty quick. Being good-looking and knowing what I wanted usually made things easy with a girl. All they want is somebody to tell them what to do, anyway. The one thing that bothered me was coming up with new positions in bed, but that was more fun than bother, anyway.

"The way I figure it, either you've got what it takes or you're a born loser. It doesn't matter a tinker's damn whether or not you've got one arm or no arms; performance in the sack and being a man out of it are what counts. I've gotten a lot of flack from prospective employers since I came back from 'Nam. All sorts of shit about how my appearance would cause people to feel awkward and uncomfortable. I took care of that pretty quickly. The place where I work now gave a little lip, but I told them I could do the work of two normal people and they took me up on it.

"Once I showed them I could cut it, they left me pretty much alone. It's the same way with women. Once you show them you're the boss and that you can make them cry in bed, you have them eating out of your hands.

"The girl I'm going to marry is a nice, old-fashioned girl. She knows the man is the boss and what I say goes. She wakes up with a smile on her face every morning and that helps a lot. She was a pretty square chick in bed when I met her, but I straightened that out, too. Now she can't wait to try new positions and stuff like that. She likes it when I take off my mechanicals and play around her. She says it makes it easier to hug me. What the hell, I guess she's right.

"Only a chickenshit person would let losing a pair of arms bother him. It's all a matter of guts."

Julie and *Bill Fulton* are a typical couple in their twenties. Bill works as a chemist and Julie is a librarian. They have a split-level house, two cars, a dog and a crazy cat. They are affluent, intelligent, witty and warm. The only thing that sets them apart from millions of other people is their "handicap." Julie lost a leg after a ski accident and Bill lost both in a fire-fight at Khe Sanh. They refuse to wear artificial limbs; Julie uses crutches and Bill a wheelchair. We opened the interview by asking them why they refuse mechanical aids.

"We hate the idea of anything unnatural, foreign, to our bodies. I have one leg and Bill has none. Very well, that's the way we are, and that's the way society will have to accept us. We are not going to wear those damned things just so we can give the appearance of being "complete." The hell with them, we are what we are."

"Julie is totally and completely correct. Why should we conform? We are happy and comfortable. Granted, it's a pain in the ass to be in a wheelchair, and Julie gets blisters from her crutches, but we ask no favors and we go our own way. That's what attracted me to Julie in the first place. We met at the doctor's office, and the first thing she ever said to me was to get my head out of the gutter. I was feeling pretty low about my legs and she snapped me out of it right away. She asked me to have a cup of coffee and, before we knew it, we went to her place and ended up in the sack. We were both hopping around pretty good and, all of a sudden, we cracked up. I mean, it was funny to see the two of us. We got into positions that would have shamed a contortionist. Anyway, we started going together and got married three months later. Everyone figured it was a case of two "cripples" getting married. I said bullshit to more people than I remember. I married Julie because she was the best woman I had ever met, and not because she, too, was "infirm."

"Bill is right, as usual. I don't ever think of us as handicapped, or any-

thing like that. We were two people in love and we got married. Frankly, our sex life is better than anybody has a right to have, be they whole or part. The only hassle was getting our jobs, but we both have big mouths and we can do the work. Once we got our feet in the door, the rest was simple. Some day, we are going to have kids, but right now I want Bill to myself. Nothing is going to interfere with our daily fuck sessions!"

"It's surprising how many times my friends at work ask me what it's like to have sex with Julie; you know, the missing leg bit. I tell them it's just like sex with anyone else, only ten times better. And she can do certain things with her stump that drive me absolutely out of my bird. I keep telling all the guys that it is a great advantage to not have my legs in the way, but they just don't believe me. It's their loss."

"I love when Bill decides to experiment with new positions. His arms and cock are so capable. One day we have to write a book—just about the positions we've discovered in the kitchen!"

"Don't forget the shower routine! I mean, how many people can hang from the curtain bar and do it?"

"Bill, I'm ashamed of you. That was our big ending; now everyone will know about it!"

"Well, why not, we've got all the advantages!"

———

The one common denominator in all the interviews is the overwhelming sexual arrogance possessed by so-called "handicapped" people. They are more assured, sexually mature and active than the average population.

It is not surprising that they have adopted an attitude of arrogance, in face of the almost universal pity and loathing they receive. The traditional sexual taboos and mores have no meaning for them; they have come close to death and have no time for childish games.

Life has played a dirty trick on amputees, yet they fight back. Sex for them is a lusty, pulsating and everyday affirmation of being alive.

One wonders who are the handicapped and who are the healthy? ●

Autobiography of a Flea

(Continued from page 45)

rape Belle, but the flea hops to her rescue with a well-placed bite on one of the debauchee's gonads.

Later the same night a wounded but persevering Verbouc enters Belle's bedroom chamber and again attempts an attack. Unexpectedly, Belle responds to his advances and thus she is transformed from a shy, subdued maiden into a woman of violent passions.

The lustful Father Ambrose also seeks the affections of Julia (Joanna Hilden), a young friend of Belle's. Father Ambrose enlists the help of Belle in executing a plot to acquire the pleasure of those physical charms. Verbouc approaches Julia's father, Monsieur Delmonte (John Leslie), a wealthy gentleman known for his lascivious nature, and offers to sell the maidenhead of his "virgin" niece, Belle. The trap is sprung by the substitution of Julia, thus giving Father Ambrose the lever he needs on Delmonte.

While Belle and Julia endure various outrages devised by Father Ambrose and Monsieur Verbouc, Madame Verbouc, in a humorous scene, is seduced in the dark by Father Clement who mistakes her for Belle.

The flea witnesses the debauchery, the treachery and the eventual deaths of Verbouc and Delmonte. Belle and Julia, left without protectors, are received into the open arms of the church and its lustful priests, and it is at this juncture that the flea departs for happier hunting groins. ●

SCHOOL FOR CUNT LICKERS

(Continued from page 56)

mouth needed it, too, and so did the asshole. He turned her over, her eyes shut, her mouth still working, the sweat streaming on her forehead, matting her gorgeous hair against the silk. The cunt was laying there, all warm and lovely and pouting, crying out so loudly for his eleven inches. He lifted those legs and felt the softness; he was harder than he had ever been. He lifted her legs so high that cunt and asshole were both looking up, begging for him. He shoved it deep into her cunt; heard it cry and the asshole cry and her mouth cry and the eyes were crying, the tears rolling down the cheeks. Then the mouth was laughing, shouting, begging for more and, yes, shove it deeper and shove it harder. Oh God, keep shoving it, cock, cock juice, come, come more, oh, not yet, not yet, oh God, I'm coming and I love it, love you, love you, keep shoving, keep, keep, yes, yes, Y E S! Oh, God. YESSSS! His cock was pounding into that cunt, then it came out all the way and plunged into the ass; into the loving shit juice and it shoved all the way up; he thought his balls were going to be dragged in. Then it plunged in the cunt again, and it was back and forth from cunt to ass; one thrust cunt and one thrust ass, more and more and faster and faster. She was shouting for more and screaming; her fingernails were digging into his back and his tongue was sucked into her throat now. Her throat suction was pulling his tongue in deep and the tits were shoving against his chest and her hands were rubbing them raw. Then the juices started and the moon fell through the sky, the ground opened and the fire blew them to the roof and the cum shot and spurt into her cunt and her ass and he was wild and so was she. The horse was bouncing like it had never been ridden before and he couldn't stop and she couldn't stop. The moon landed on his back. He fell and felt the silk. Then her mouth was on that glorious cock and it was working again, sucking it dry; every inch of it was down her throat. Then the cock was dry, so dry, but her mouth was wet; she kept sucking and it was hard again—harder again than ever before. He could hear the cunt still yelling, but he wouldn't listen. He moved her around and shoved his fist up her asshole again, felt her gulp from the pain and the pleasure.

She was on her side and he forced the swollen cock back and forth; maybe she would choke but nobody cared. The cock thrust into that wetness and kept shoving. The throat kept taking more and, finally, he exploded again. She swallowed until she thought it was Niagara Falls but, oh God, I wanted that cock and now I have the cum. Oh, I love it, please keep it coming. I want to drink it and suck on it and drown in it and swim in it and keep coming. Oh God, there's so much cum, it's falling down my chin. I'll open my mouth, now, and lick his balls and heel that fist up my ass and, oh God, it would just take one thrust, just one cock for one second and it would happen. Oh, what—I don't know what's happening but I want it. I'll turn over and, yes! Oh God, yes! You'll stick that cock back into my cunt. It's supposed to get smaller but it's still so big. There it is and yes, oh god, god, godgod gogogogogogoddddddd-goddgodgodg, yes! Now, it's coming and I can feel it! Oh, it's all over but I don't want to . . . ohhhhhhhhhhh . . . GODGODGODGOD . . .

And the blonde was out cold, lying there with shit and cum and blood dripping from her holes. Andy looked down and realized it was over. Soon the girl would wake up and then she wouldn't want the cock any more. And it would be the end of the whole thing. She would remember what she did and get sick and call the cops. They would come; there he would be, holding his cock. The shit would be all over the bed and they would know what the hell had happened.

So he slit her throat, feeling the blood run over his fingers. Then was out the window. She wouldn't want cock any more. And he was safe. God, it was good!

Of all the cocks running around that burg, that chick just *had* to meet the only really psycho one, the one that had fucked so many women that way. The one who found girls lying in their beds just waiting for the man on the horse. But Andy was weird in other ways. He knew too well what would happen when the chicks woke up. Then his eleven inch cock wouldn't be anything but a horrible thing attached to a horrible man whom they had actually permitted to handle their lily-white and oh-so-pure bods and it would be all over. Hadn't it happened before with that brunette in Chicago—the one who had kept him going for two hot days

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and then jumped out the window when she woke up? And the one in L.A. who had called the cops when she woke up, suddenly remembering the shit-eating and getting sick?

So, a throat slitting was already a part of the plan, just all-around easier for everybody. This chick was the fifteenth in a few months—and no one knew what was going on. But the cops must have been having a ball! It was kinky, man, kinky. And maybe the first ones on the scene even got their own jollies before the other cops arrived and the body was carted away!

Psychos think that way, which is what the people working on a new program in one of the United States' major cities counted on. They were aware of people like Andy. Actually, they knew there were a lot of "Andys" around, guys who seemed normal on the outside until confronted by a chick who wanted any old cock. And they took care of them. And then they killed them.

It was for them that a new pilot program was developed, a program meant to permanently change their behavior from what might be called mildly anti-social to something the hot cunts of the world would be able to, uh, live with.

Andy, bless his perverted little heart, became the first "volunteer" for the pilot program. The charge that he was actually forced into participation was totally false. Just because Andy had the good sense to choose participating in the pilot over being throttled with a cat-o-nine-tails until death doesn't mean that his decision to do something good for the world. Or so the publicity blurb has it.

For everyone who watched what happened to the poor hero of *Clockwork Orange*, the program which Andy entered would seem frighteningly familiar. He was placed in a theatre seat, rather comfortable actually, in front of a large movie screen. Ostensibly, he was alone in the room, but behind the screen was a score of doctors, psychologists, technicians and other scientific types with enough hardware to ferry Russians to Jupiter every other Wednesday.

The hardware, including some computers that could do just about anything but eat a hot fudge sundae (although the butterscotch problem had been licked) or blow dead rats (they got off on female emus, however) were attached to Andy's brain—well, his head, anyway—by enough electrodes to light all the communes in Arizona. Possibly the hot plates, too.

If it weren't for those fucking electrodes, Andy might well have been having the time of his life. The theatre darkened and, suddenly, in living color, was a chick that made your head stand on end. The brunette hair hung down to her asshole. The eyes were black, too, breathing fire every time one of the long slender fingers dug deep into her sweating cunt. Another finger started to slither to her asshole as a guy entered and shoved his big, really *humongus* black cock down her throat. And don't think the chick wasn't getting into it. The hand, wandering down to the asshole, came up to play with balls that hung almost to his knees, circling them lovingly while that mouth played a few waltzes on the blue-veined monolith. Another guy entered from stage right, then another from stage left—definitely an X-rated feature that Andy could easily, uh, sink his teeth into. Before he could say "Cock, shit, fuck, piss, mother-humper, cuntlicker, asswiper, the three guys had shoved their cocks in every available hole and were humping away like they hadn't had any pussy for a year.

And the chick was made for it! The cunt and ass and mouth were working with a unity no one could have programmed—in mouth, out the cunt, up the ass, out the mouth, shove into the cunt, slither from the ass. What the hell kind of therapy was this? God, if he knew it was going to have been this good, Andy would have sold some tickets, you bet your ass, sweetie.

The scene up on the screen just kept getting harder and harder. The chick kept moving around, getting everybody in new positions all the time, seemingly just so Andy could have a better view of that working mouth and that steamy cunt. And the really shit-filled asshole, something that was always guaranteed to get him harder than a fucking steel girder. And the more she fucked, the more she wanted to suck and—then it was unmistakable—the more she wanted to suck *him*. The more she wanted to fuck him! While the guys were going at it, she just kept looking right at Andy and soon she was moving her mouth and the cock was gone from it and the guys were gone and the mouth was forming words and she was begging just for *his* cock, saying right out, "Hack, Andy, you big mother humper, God damn but I wish I could feel your cock in my pussy! Oh my, I bet your cum would taste good!" He could hear the words in stereo, for God sake; she was asking for more and more. She wanted to eat him, lick him, shove his tongue up her cunt, eat his shit, sit on his face, feel his hands behind her head, get that whole eleven right down her fucking throat, then feel it in her cunt and her ass. "Oh, yeah, here's a whip. Why don't you shove that handle all the way up my asshole, lover boy, while I take that gorgeous cock and shove it so deep in my mouth that I gag and you feel the puke surrounding it while the whip handle gets covered with shit. Then you shove it up my cunt and coat it with shit. Then you shove the cock up my ass and the handle down my throat so I will gag on my own shit. Then you take the whip and make the blood come on my back and my thighs and whip my ass untill it's good and bloody. Then shove that cock deeper and coat it with blood. Then take it out and make me lick it clean and keep fucking and sucking and hitting . . ."

The pain was just a low throb at first, starting somewhere in the back of his mind. It didn't seem to have any direction or motive, no locale. Just a soft, dull whirr that's like a bad headache which hangs around for awhile. Andy ignored it because he was beating the shit out of the chick onscreen and covering that black hair with blood and shit. Then the pain started to get worse and his aching cock started to hurt. Finally it hurt so much he wanted to scream. He remembered the whip and the girl, but then the pain was so bad he had to move the hand that had been softly massaging his limp cock into battle alert. When he stopped the pain stopped, and there was the girl again. And there went his hand again.

Then the pain was searing, rattling his balls; his hands fell away. And the pain stopped.

Andy's program lasted six months. It was six months in a hell that no one shoud ever have to go through. But, by the time Andy came out, even the word "cunt" or "blood" made him fall on the floor in pain. He was cured. ●

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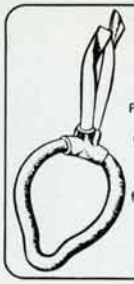

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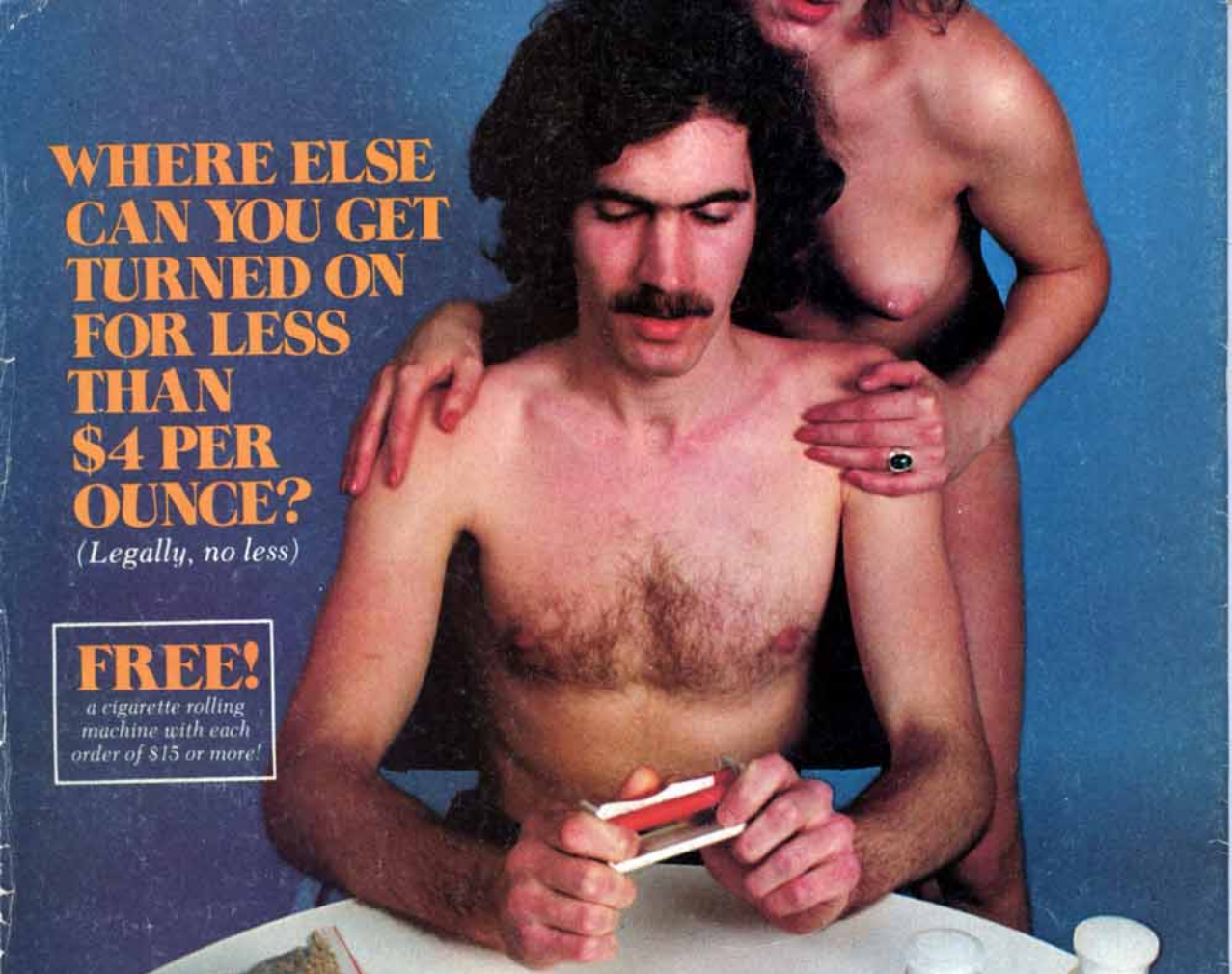

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